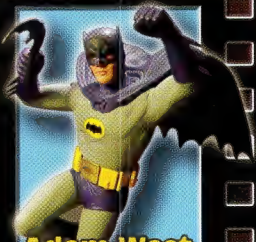


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Summer '05  
ISSUE #61

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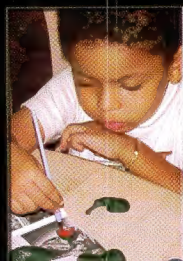
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with Alex Castro



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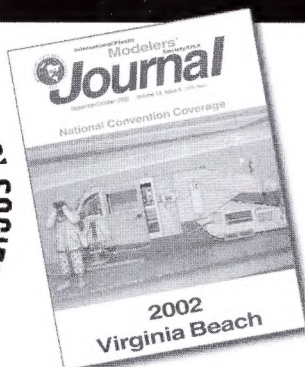
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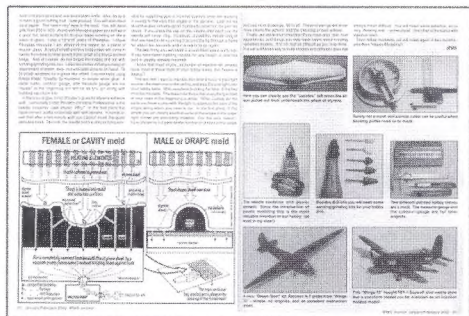


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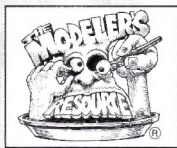
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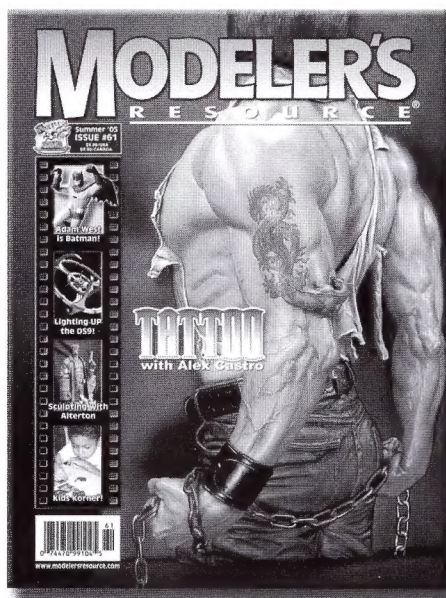
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### Tattoo

Alex Castro is onboard with a beautifully rendered Tattoo!

#### Boxed pictures:

Batman (Tony Augustin)

DS9 (John D. Cook)

Hellboy (Alterton)

Kids Korner (Robert Acevedo Santiago)

Main cover photo: Alex Castro

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### Adam West IS Batman!

Tony Augustin presents a conversion of a Batman kit that is just too dang dynamic for words!







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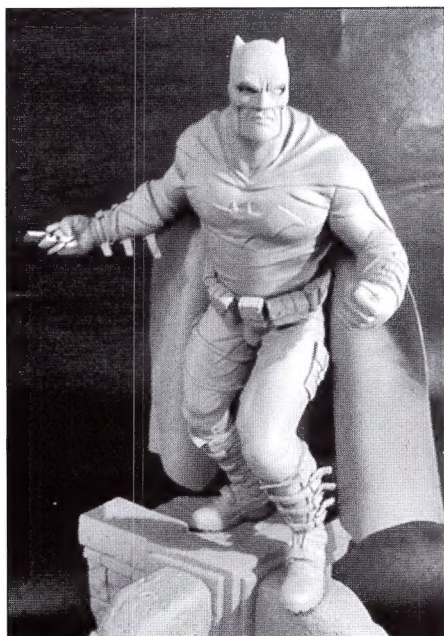
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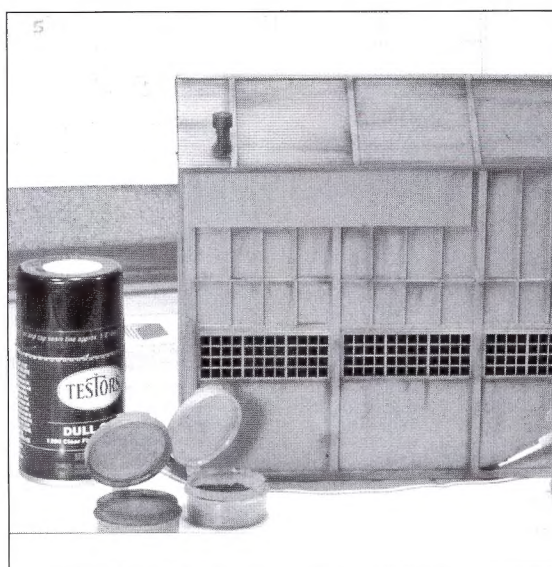
### Mr. Bizarre!

Join Norm as he talks with the admittedly very strange sculptor, extraordinaire, Alterton!

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### Goldfinger

Hilber Graf sets out to recreate a scene from "Goldfinger!"





## Cheerio...Rice Krispie!

R

ecently, I've been spending time enjoying reissues of a number of shows that in one case, aired only in theatres and in another case, on TV in the mid-80s.

For those not in the know, **Sledge Hammer** was a TV show that came and went in the space of two years. It was a cross between *Get Smart* and *Dirty Harry*! I accidentally discovered the recently released first season DVD at a local video store. I picked it up and gave it the once over and almost purchased it, but then thought, "Well, what if it's really stupid?!" and put it back. Not to be content with that, I decided to search it out on the 'Net and after reading the bits and pieces and viewing clips, I decided to buy the DVD of the 1st Season. Man, am I glad I did! This show is a lot of fun to watch and I wonder if I would have enjoyed it as much had I seen it the first time when it aired in 1986? As I write this, the second set has been released and as a family, we are enjoying the further adventures of Sledge Hammer!

Another video that I've enjoyed watching for the very first time is the entire **Batman 1949 Serial**, also recently released on DVD. What a treat! Yeah, the acting isn't the greatest and there are many things lacking that could have been done much better, but things were simpler in those days. How fun it must have been for the actors to film that series. I chuckle at the ease with which Batman and Robin extricate themselves from each cliffhanger though it looked like they were sunk for certain. Sure, it would have been nice to see an actual Batmobile, but it just wasn't in the budget. Instead, Batman and Robin careened around in Bruce Wayne's convertible, prompting Vicki Vale to ask Batman, "Does Bruce Wayne know you're using his car?" There really isn't much gadgetry at all in this serial; however, Batman's utility belt (such as it is), does come up with some interesting and timely tools from time to time, like a welder's torch and glass tubes for breathing! Where these items go when not in use is an



answer that the serial doesn't provide. It was interesting to see parts of Corriganville (one of the on-location film studios of old), which was used in the filming of parts of the serial. I walked in those very same places as a kid when I visited long before Bob Hope purchased it and before it was eventually destroyed by fire. Thank God for the films of old that captured what no longer exists.

So, what does "Cheerio...Rice Krispie" have to do with anything? You'll have to check out the Sledge Hammer DVDs to find out. In the meantime, enjoy this issue and we'll see you promptly, the first week of October!

*Fred*

P.S. - We are very proud to have included an article by Mr. Alex Castro in this particular issue, as noted on our cover. The article is quite long and full of high-quality techniques. We opted not to break this article up into multiple parts, but instead decided to present it to you in its entirety in one issue. Enjoy!

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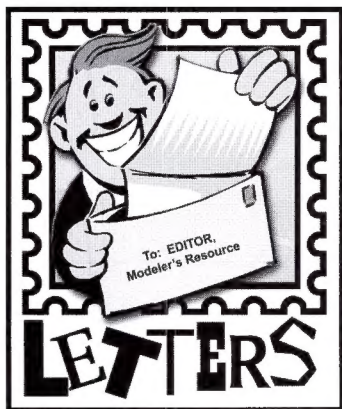
Issue	Ships
Fall	1st Wk of Oct.
Winter	1st Wk of Jan.
Spring	1st Wk of April
Summer	1st Wk of July

## We Goofed!

In our last issue #60, we failed to list the sculptors in one of the press release items featured in Jim Bertges' article, "It's All Plastic to Me." The sculptor of the Phantom of the Opera parts is Jay Harless and the Son of Frankenstein was sculpted by David Grant.







### "Appleseed"

Hello,

I just got the latest issue (#60) and saw the article by Fred on the new Appleseed movie. This is the second movie made of Appleseed. The original movie came out in 1989 and is available on DVD.

There have been several models out there, on this series, since the late 1980s and with a little searching they can be found. I recommend Hero's Club in San Francisco. There is a great model of Duenan that has been out for over 15 years. I have done this model myself.

Appleseed is based on the comic by Masamune Shirow. He was also the creator of Dominion and Black Magic M-66 which were also made into films. Just some info if Fred was serious about wanting some models on Appleseed.

Robert Wallace (E-mail)

**- Thanks very much for the information, Robert! It's appreciated.**

### "Spidey"

Modeler's Resource,

I liked Fred's article on Spider-Man vs. the Hulk, however it could have been done a bit more realistic. If you have a huge piece of concrete falling onto the floor, it would have made at least a gash. Still, a sweet idea and obviously a lot of work went into it.

M. Howell (E-mail)

**- Yep, you're right. I have this problem with cleanliness, except where my office is concerned of course. There was really a great deal more that could have been done on that model, but time wouldn't allow.**

### "Spider-Man vs. Hulk!"

Hello Fred,

I am thoroughly enjoying issue #60. I just read your article "Build a Bigger Hero." SUPER write-up Fred! It is scary sometimes how much alike our thought processes are. I am actually going to use the Polar Lights Hulk reissue with the reissued Spider-Man. I think I can get away with the scale of Hulk and Spider-Man because of the "proximity" of the figures involved in my scheme.

You are correct about The Hulk and Spider-Man facing off in an issue of Spider-Man's comic. Actually, the two of them whipped up on each other for three issues one summer. Marvel did the same thing with three issue series' of Spider-Man vs. The Submariner, and Spider-Man vs. Moribus, The Living Vampire. Those were really great summers when I was a kid! Keep up the great work at Modeler's Resource, Fred. You have the best modeling magazine around. Happy Modeling!

Steve Damaska (E-mail)

**- Thanks much, Steve! We'll be interested in seeing your build-up once completed.**

### "I Laughed!"

Fred,

This is the first time I've written to your mag and it may be the last because I don't like to write. I'd rather model. Anyhoo, I just wanted to write and say that I'm looking forward to another 50 (at least) issues of THE best mag out there - yours!

I laughed when I saw the recent issue of (name omitted). They're trying way too hard to be something they're not. Keep up the good work.

Willard Strempe (E-mail)

**- You know, if we printed all the letters we received that said the type of things your letter says (and more! and kept the name of the mag that you referred to IN there), we would be accused of starting a war in spite of the fact that it's just people expressing their opinions. Decency prevents us from doing so. Thanks for writing Will. We appreciate your thoughts.**

### "Bill Coming Back?"

Modeler's Resource,

I like the articles you guys print, but I want Bill back. I not only liked the way he painted his kits, but I enjoyed his writing style.

A few of the guys that left your mag were good painters, but they were pretty dry, almost dull, but not Bill. He was plain old fun to read. I felt like he was sitting right next to me showing me how to do it. Any chance of him coming back?

Yours truly, Phil Daly (E-mail)

**- We feel your pain, Phil. Just a sec - "Hey BILL! ANY CHANCE YOU'LL BE COMING BACK SOON?!" Phil, we'd like to think that our beloved Craftbeast can't stay away from modeling forever. Who knows what the future holds?**

### "The Truth Hurts"

MR,

It's obvious that you only print letters that make your mag look good and I'm sure I won't see this one in print either!

You could learn a few things from the other mags out there, ya know?

E. Manning (E-mail)

**- Now, how did THAT letter get printed?! Cheese and crackers, I turn my back on my computer for ONE second and THIS happens! Actually, it's not the letters that make our mag look good; it's the articles and I think I do a darn fine job on the cover too. What "other" mags are you talking about? We're confused, as we read FineScale Modeler all the time and gain quite a bit from each issue.**

### "Robin!"

Dear MR,

Thanks to you guys and Mark for the latest installment of "Modeling 101" with Robin! Great stuff. I have been waiting for that one for some time and can't wait for the next article too.

Stewart Monroe (E-mail)

**- Worth the wait, wasn't it?**

### "Star Trek"

Hi MR People,

You folks DO have plans to

do a build-up/paint-up on the Refit, right?

Tom Beswick (E-mail)

**- Yessir, absolutely! Look for it. (Note to Steve Iverson: Get on that immediately!)**

### "DRONE"

Hi Guys,

What happened to Andrew Hall? Is DRONE still around?

**- Don't know about Andrew - he never writes anymore...sniff. And to think, we breastfed him too! DRONE? It's still alive. DRONE also has a web site and you can find it at: <http://www.dronemagftvmc.com> They've got all kinds of stuff there, including a forum for all those who want to get together with other modelers and just gab. Check 'em out.**

### "If Only I Had"

You know, I really wished I had saved all those Aurora kits I had when I was a kid. Sometimes, I lose sleep over the whole thing.

M J Stremfel (E-mail)

**- Ah, we feel your pain, MJ! Many of us have had a few sleepless nights over the old Aurora kits. The best thing to do is forget the past and start over with the Polar Lights kits that came and went. Check out the on-line auction places! Go to garage sales! Find a new thrill in building a model all over again, only this time, much better!**

**Don't waste time on the past. It's gone. The future has yet to be built.**

### "I Build, Therefore..."

Modeler's Resource,

I recently realized that since I build models, I exist and I exist to build models. I'm lovin' this stuff. Modeling is just way too cool!

Tony Cursey (E-mail)

**- Hmmm, okay! Gee, while a lot of people are jockeying for position in this industry, you just seem excited to be a modeler and darnit, that's what we like to see and hear! Life is too freakin' short to NOT have fun! Way to go, Tony!**







## THE TROUBLE WITH BUSTS

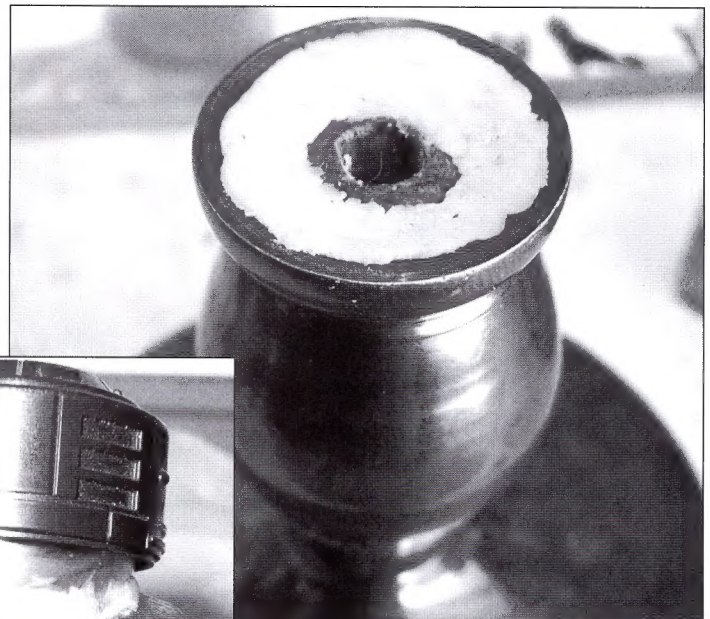
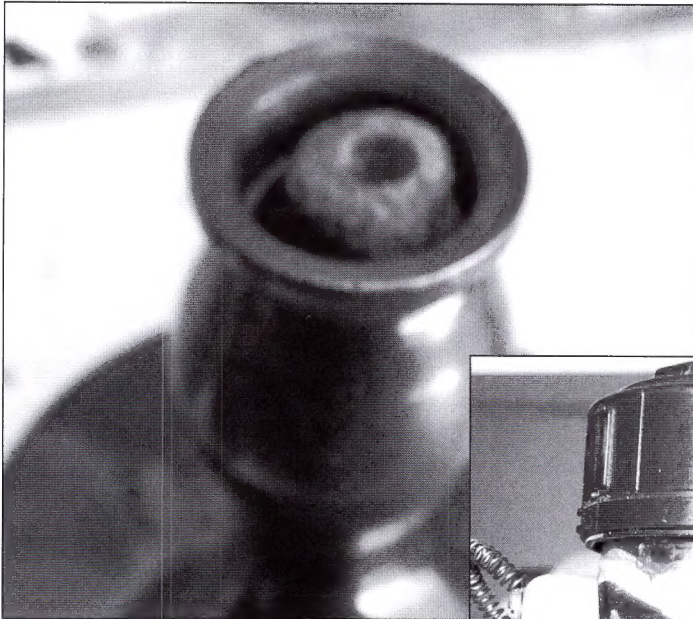


I like busts. They offer an opportunity to concentrate a painter's efforts mainly on a subject's face without regard for clothing or shoes or fingernails (except in the busts that include a hand or two, then you still have to do the fingernail thing). Of course there's a lot to be said for full figure kits, how the costuming and body language adds to the character and how a full figure evokes a scene rather than just a character's face. However, busts are generally in a larger scale than full figure kits and give the modeler a chance to put his face and eye rendering skills to the test. And, even though they are in a larger scale than you average full figure kit, they are usually smaller in actual size and therefore use less resin and are less costly to the consumer. So, you may be asking, what's the problem? Well, it seems that many busts are baseless. That is, they have no bases. Often a beautiful rendering of a character is offered, but there is nothing to put it on. I'm sure you've seen or even put your own busts on a dowel or clear acrylic rod and attached that to a wooden plaque. It's efficient, but gives your finished piece that "head on a stick" look. So I thought about this problem and I think I've come up with an interesting solution and a nice alternative to heads on sticks.

Fortunately we live in a time when candles are very popular. Unlike our forefathers of long ago who need candles for light, our modern candles are used for décor and scent.

They're more a luxury than a necessity. And where you have candles you have to have something to put them on, so there is a veritable plethora of candleholders in all shapes and sizes available in a number of stores. It dawned on me that many of those candle holders would be ideal for bust bases as well. On a couple of visits to WalMart and Target, I strolled down the candle aisle and found several candle accessories that suited my needs. They were the right size, the right colors and they were on clearance sale. I couldn't ask for anything more. These particular holders were made to support spherical or large cylindrical candles, so they had wide discs at the top. My first thought was to cut the tops off and attach the bust to the remaining part. I found that all the holders I bought





were held together by threaded rods or bolts and I just had to unscrew them to get them apart. It made my life very easy.

I had several baseless busts in need of support already on hand and I assigned each one its own base. The three lovely ladies from Bennett's Palate got the simple bases and were attached by using dowels and five-minute epoxy. An eleven inch, pillar-shaped holder was cut down with a hacksaw and the central threaded rod was left long enough to hold the bust. Of the other two small holders, one had a narrow opening at the top and the other had a wide opening. The narrow opening was just the right size for a quarter-inch dowel, which was epoxied into place, and the bust was attached to that. The one with the wider opening was fitted with a half-inch dowel with a quarter-inch hole drilled into one end. The larger dowel was affixed with some epoxy putty and a smaller dowel was glued into the hole and into the bust. The appearance of the busts benefited from their new support and then it was time to move on to some more elaborate bases.

I had two beautiful Mike Hill sculpted busts from Forbidden Zone, one of Dracula and the other the Frankenstein Monster. The Dracula bust came with a flat, circular, resin base, but that wouldn't do. The Frankenstein Monster bust had no base at all and I wanted to make something that complemented the creature. For



the Dracula I decided to use another of the Pillar-shaped candleholders, but because of the shape of the bust itself, I needed to do more than just cut it off flat and attach the bust. I marked the shaft of the holder with the angle of the bust's back and used a cut-off wheel in my motor tool to cut the metal to the proper shape. To ensure a good fit, I used a steel cutting bit in the motor tool and cut out the outline of the newly shaped shaft in the resin. I used epoxy putty to create a blend between the metal holder and the resin bust, and then went on to finish the bust itself.

For the Frankenstein Monster, I abandoned the candleholders and went digging through my boxes of plastic bits in search of something suitable for his base. I came up with an old toy from the movie Independence Day and a small container from a Lego set. In my mind I envisioned the combined cylinders looking like a kind of electrical generator, perfect for the Monster. I cut the Independence Day cylinder in half and shaped the ends so they would fit around the Lego container. These parts were epoxied together and seams were blended with epoxy putty. I attached some wires and coiled springs to the front of the container with screws and added some plastic strips with vent holes to the sides of the container. I sprayed the whole construction black, drybrushed some silver here and there for a metallic look, painted the coils with bright copper and the base was ready. I drilled a quar-





ter-inch hole through the new base and into a stained wooden plaque and epoxied the dowel into the hole and the bust to the dowel and the whole thing was nearly done. Both the Dracula and Frankenstein Monster busts came with nameplates based on the title treatments of the movies. I attached those to the bases by making a cube of epoxy putty, pressing it onto the back of the nameplate and pressing the plate onto the base. I was quite pleased with the results of the entire project.

So, when you, as a creative modeler, find you have a bust with no base, take a minute to look around and see what's available to add just that much more to your project. I think you'll find that busts with proper bases beat "heads on a stick" any day.

The lovely lady busts are available from Bennett's Palette-  
<http://www.bennettspalette.com/>



Frankenstein and Dracula were sculpted by Mike Hill and are available from Forbidden Zone:  
<http://www.forbidden-zone.biz/>

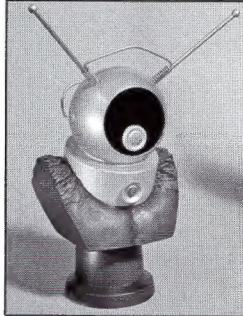


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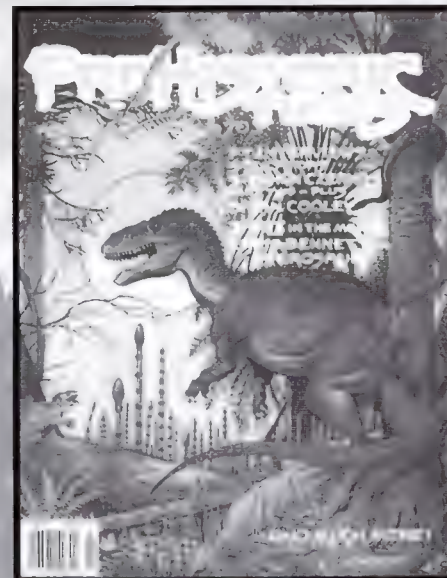
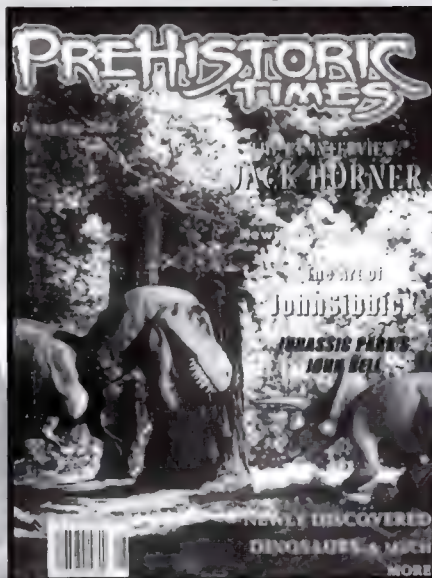
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• A Relief Wall Plaque •

Article by Alex Castro

Around two years ago, I discussed with Fred DeRuvo, *Modeler's Resource*, a "how to" article on painting miniatures. Fred was highly receptive to this idea; however, the problem was getting a dynamic and interesting figure that I could showcase my techniques, which I have put forth in my newly released book, *The Art of Painting Miniatures: Faces & Figures* published by Compendium Publishing Inc. The book presents a new look at figure painting with fresh concepts and techniques. For those of you who have not read my book, I consider painting figures not only as a hobby for hobbyist to enjoy, but an art form for the serious artist to appreciate as well. Therefore, I want to share my ideas that can facilitate and assist you in achieving the best possible results in this new art form. In talking to hobbyists around the world, I found that there is a common thread in the way they feel about painting figures; they speak a universal language; they are passionate about their work, are eager to explore new concepts and methods; and believe in excellence and quality.

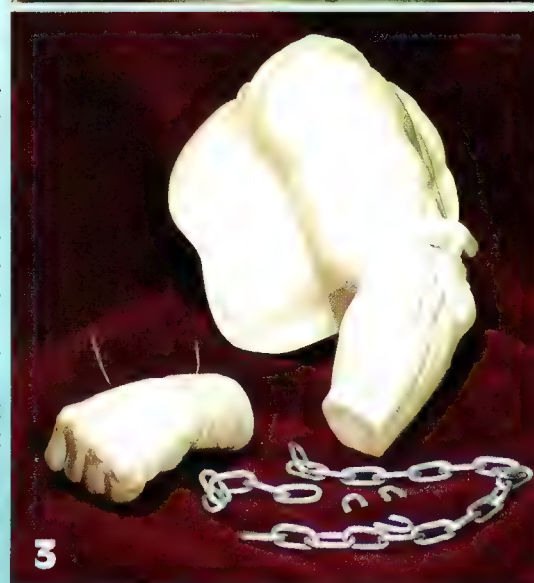
In looking for a piece that I thought could bridge the gap between miniature figure painters and the world of art, I found that the newly released piece



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*Photos referenced on previous page, Photo 1: The Badger Sotar 20/20 airbrush is excellent for fine detail work. The Freak Flex acrylic paints are also great for painting figures. Photo 2: Tattoo kit includes, plaque, arm, hand and chain and tiny wire. Photo 3: A display of the quality parts included in this kit.*



**Left:** I use the 2025 Graphic Spray system, from Artograph Company, large enough to easily handle a big piece like tattoo. **Right:** Gives you an idea of the mass of resin in this kit!



**Left:** Note small nail. Having the hand separate made painting a lot easier. **Right:** I use regular emery boards, like the ones used on nails.

Tattoo from Enchanted Arts seemed to fit the bill. The piece sculptured by Steven West is a reproduction from the original classic work of art, Tattoo, by Boris Vallejo. I chose the piece because of the dynamic anatomy and great detail work. This figure is not your normal three-dimensional figure. It's sculptured in a form of a plaque with the figure protruding out giving it a 3-dimensional look. It has plenty of detail showing muscles, veins, hand, torn shirt, jeans and a tattoo consisting of a little dragon-- in essence, there's enough here for all groups of modelers to enjoy.

#### **What's in the Box?**

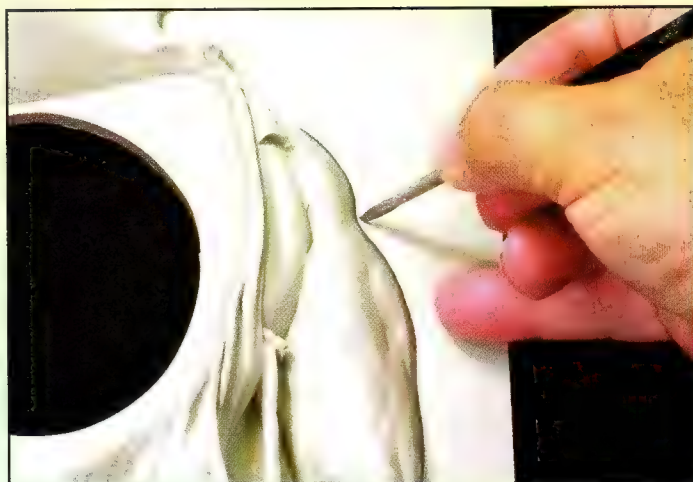
When I opened the box from Enchanted, I noticed there were three sections carefully wrapped in bubble wrap. When I removed the bubble wrap, I was not disappointed. My hat goes off to Steven West and the folks at Enchanted for such an outstanding sculpturing job. The reproduction was excellent and faithful to the original painting by Boris Vallejo.

There are three main sections to this piece, which include the large base plate with an opening that is a little off the center. This accommodates the second piece, the partial torso/arm, which fits nicely into the opening. The hand, which is separate from the arm, has a ball peg that fits nice and tight into the arm. Other accessories include a chain and links that fit perfectly in the small

guide holes already provided in the model and a small copper wire that is for the dragon's horns, which you have to make yourself. There is also a slot in the back that has a jagged opening to accommodate hanging the piece on the wall, nice touch! My overall impression of the piece is that is a well thought out kit. Getting Started Before you start working on this kit, I recommend you have the following:

- Airbrushes: I recommend the modeler use two airbrushes - medium size with a 23 mm-35 mm nozzle for general spraying and a fine airbrush 0.2-0.3 mm for detail work.
- Compressor: Make sure it's quiet, with a large holding tank. This way you can feed off the tank and work quietly at night.
- A manifold: for at least two airbrushes (four would be ideal) aides in color change.
- Quick release: for each airbrush - makes it easier to swap brushes!
- Hand brushes: Kolinsky sables and bristles brushes large and small
- Air Vent, spray system: I use the 2025 Artograph spray booth, which I consider my workstation. This is where I perform my art operations on my miniatures! A spray booth is essential for your health. I won't work without one!
- Tamiya Acrylic Paints: yellow, red, white, flesh, blue, green,





**Left:** This is probably the worst cast line in the model, be careful removing it. **Right:** Gives you an idea of the mass of resin in this kit!

brown, black, gray, white, gull red, dark yellow, purple, leather, wood, gun metal

- Floor wax
- Putty
- Rubbing alcohol
- Files and emery boards
- Hobby Knife #11 blade
- Small nails, and pins
- Glue, Cyanoacrylate, Zap and accelerator
- Tweezers
- Acetone
- Empty jars
- DullCote™
- Krylon Bright Silver 1401y

#### A Word on Safety

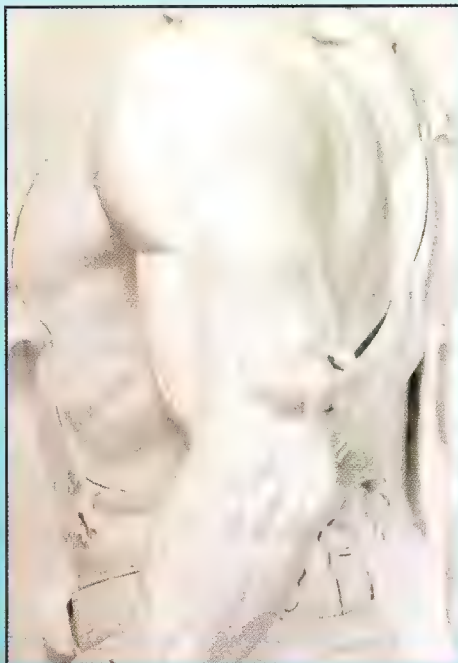
Safety first. Always use paints in a well-vented area. Also, when using spray paint like the silver, keep the surroundings where you are spraying covered. I recommend the filter mask and the Artograph spray vent system. Make sure you change filters as

required. These filters keep the spray particles to a minimum. Be very careful with sharp instruments and liquids such as alcohol, acetone and glues. Be mindful of children and animals.

#### Preparing and Cleaning Parts

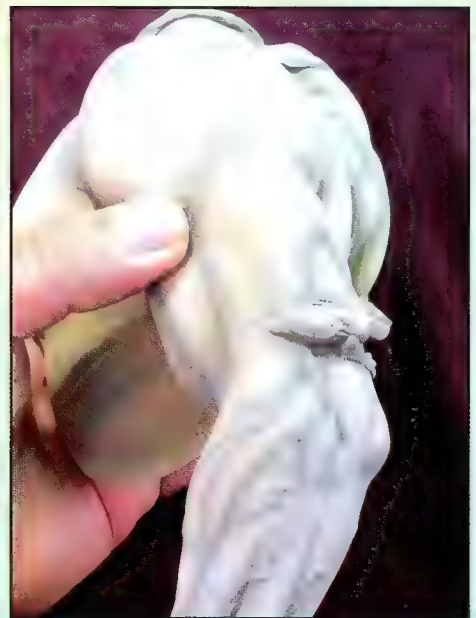
The first thing I do is an inventory of the parts to ensure that nothing is missing or damaged. I then washed off the molding oil on the kit. At this time, I'm also looking for cast lines and air holes. Note: It is at this stage that you should begin to think about your painting strategy and sequence.

Base: There are two main issues with the base. The first is that it has a slight bow to it. If you can live with it fine. However, for those brave souls who want to venture to straighten the base, do the following: place the base in boiling water, remove it quickly and place weights on it to straighten it out. At the same time, shock it with ice water. The other alternative is to use a hairdryer and weights instead of the boiling water. The second issue is the air holes. There were none in the front of the base, but some in the back and in the corners. These were easily filled using Squadron's white putty.



**Left:** Example of white lining done all over the model. **Middle:** Note the smoothness of finished primed piece. **Right:** Close-up washing & smoothing technique. Don't wait too long after painting to wash.





**Left:** Close-up shows base flesh applied. **Middle:** The ghost tones were sprayed on using Badger airbrushes model 100GL and the Sotar. **Right:** Close-up shows finished ghost tone effect.

**Hand:** The hand is superbly sculptured as one large solid fist. No detail was left out and it's the type of piece you can exhibit by itself. Before you place the pin in the hand, insure that all your parts fit. Place the pin in the appropriate area. (See picture) The only pin in this model is from the wrist to the arm. I used a small 1 1/2" nail with the head cut off instead of a pin due to the size of the hand. My concept concerning pinning is that only the part gets the pin. You drill a small hole in the large section, or in this case the arm.

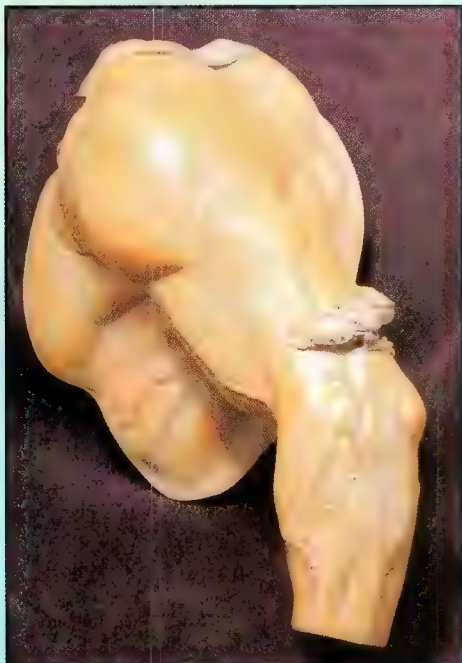
The hand has minor cast lines around the knuckles. There are some tiny air holes around the wristband. To fill the holes I use a liquid concoction of acetone and white putty that I brush over filling the tiny air holes and then let it dry.

**Chain:** The chain has three links that have been carefully cut to size for proper placement in the guide holes.

The Partial Torso, Arm and tattoo: The arm is also fantastical-

ly sculptured. I was particularly impressed with the tattoo. The tattoo is etched on the arm with the dragon's partial torso and head protruding out. The dragon is biting into the arm, which is dripping blood. I was prepared to freehand the tattoo, but having the etched image of the dragon made it a lot easier. As with the rest of the piece, great care was used in placing the cast lines in the right places. The little dragon also has four tiny holes on the back of its head, where you place four pieces of the copper wire that comes with the kit to represent the horns. The only problem with this is that you have to guess how long to cut the wire, bend it and set up the horns. I did notice that the two outside horns are shorter than the two inside ones. The only reference provided is not very clear.

**Note:** In the arm area you should be mindful that the cast line runs the length of the arm and through the delicate parts of the dragon's face, the back, under the arm and ribs. Great care must



**Left:** Blend gently gum #4 over gum#3. **Middle:** Close-up shows gentle blending of gum#2 over gum#4 and gum #3. **Right:** Notice the integration of the skins colors giving the figure a realistic view.





**Left:** Notice the soft dark lines across the elbow. **Middle:** Base plate completed. Notice the rich, colorful background. **Right:** Steps involved in painting the background of the base plate (continued below).

be taken not to destroy detail or flatten curved muscle tone. After you have removed the cast lines, check it visually and also rub your fingers and feel the area as well. I go over the area with a polishing emery board.

To repair the holes, I use the same liquid concoction of acetone and white putty that I brush over the tiny air holes and then I sand it when it's dry. Once I am satisfied that the pieces fit well and there are no imperfections, cast lines or air holes, I test this by lightly spraying a little silver over the area.

I use automotive chrome silver in a spray can. (See *The Art of Painting Miniatures: Faces & Figures*, Priming Section pg. 45.) If everything looks smooth, I proceed to the next step. I check the base for fitting. Basically, the arm should fit the base snug without chipping.

I use a hobby knife #11 blade to V-cut where the lines meet and in very small or hard-to-get areas. Following this, I wash the piece and get it ready for the two-part priming process.

#### The Two-Part Priming Process

As I stated in my book "Priming is one of the most important

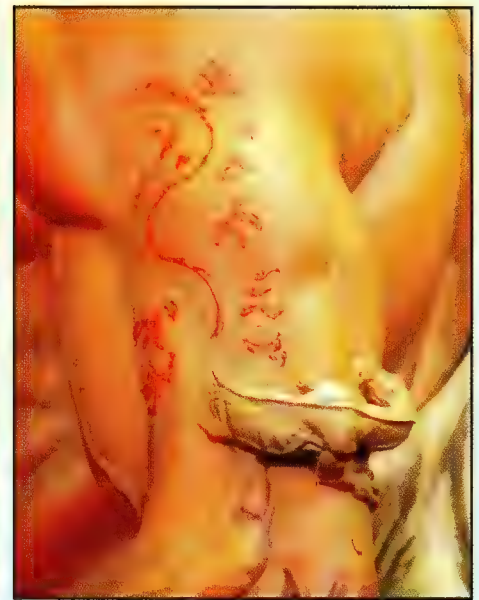
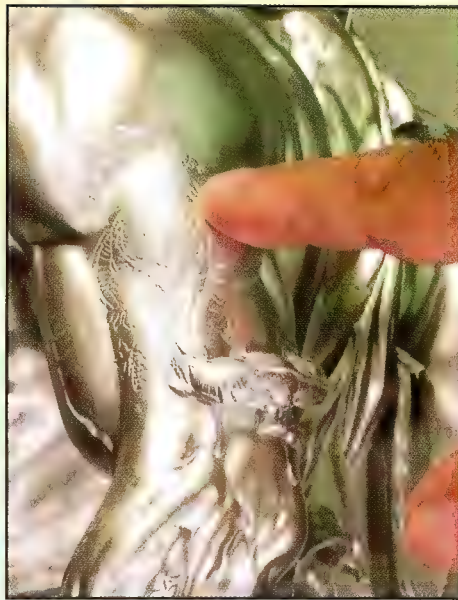
processes next to painting." This stage is critical to a well-painted figure. My approach is a two-stage process that involves painting the figure silver and then applying a thin coat of acrylic paint. For the acrylic coating I use white or gray and sometimes warm earth tones.

**Note:** Before you start spraying with silver, outline all the relief areas, cracks and crannies so as not to overspray these areas with silver. I call this "silver lining."

Now, let's talk about the silver. The silver I use is automotive chrome silver (Krylon Bright Silver 1401) that comes in a spray can and can be brushed on as well. This paint is not intended for models, but none-the-less, works fine as a primary coat on most surfaces. It covers any surface quickly and with a thin coating. The silver acts as a ground for the second step the white coat. As I indicated before, the silver is also great for bringing up imperfections like scratches and tiny air holes. This silver usually dries in less than 15 minutes to the touch and totally dry within an hour. Keep in mind that if the paint does not dry as I have indicated, you may have a bad can of paint. A note of caution: I would suggest that before you try this on an expensive model, that you practice







**Left:** Note how the painting process brings out the texture on the shirt and jeans. **Middle:** Note the etched image of the dragon made it a lot easier to paint! **Right:** Use Clear Red paint for all the areas that require red.

spraying on different surfaces. Remember, keep the coat light. Also, because the silver paint can destroy your brushes, for silvering use older brushes that you don't want. Keep these brushes separate and use ONLY for silvering.

Once the silver lining is complete, I spray the entire area silver and let it dry. I spray and turn the model a quarter of the way, until the piece has been turned four times and is back in its original position. While I am doing this, I am looking for imperfections. If you find imperfections, this is the time to repair and correct.

The next step is to go after imperfections and tiny air holes. I accomplish this by making a liquid concoction of flat white acrylic paint and Squadron white putty. This integrates well with the next step, the white overcoat, or second part of the priming process.

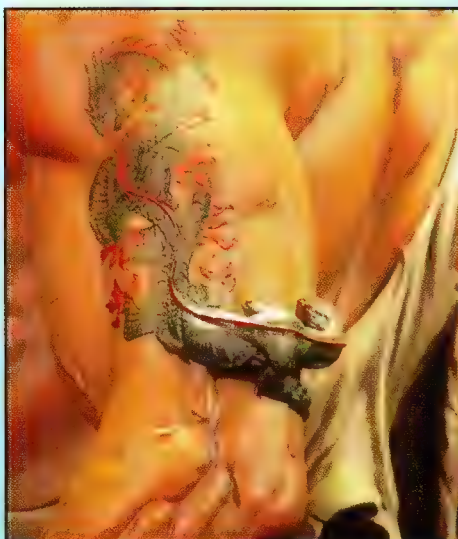
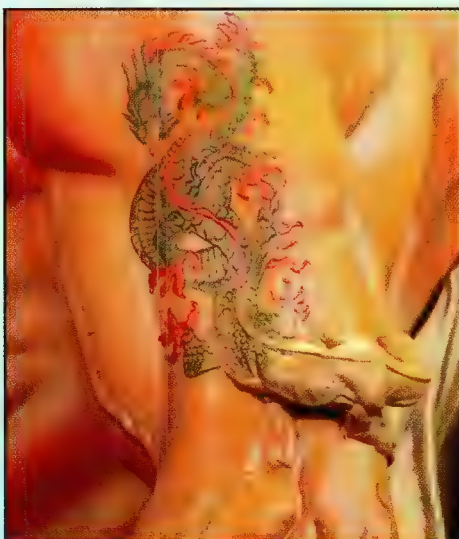
Following the silvering step, I "white line" the model with white acrylic paint. Once this is dry, I airbrush the entire model with white acrylic paint. Note: This is just a light dusting. During this time, make sure there are no particles or hairs or other foreign matter attached to your work. I usually make a large batch of white paint that's thinned down with alcohol for this part of the priming process. Once the model is dry, I rinse it off under run-

ning tap water, lightly scrubbing it with a bristle brush to remove any over-spraying or paint dust and let it dry.

Just a word on concepts: I don't believe in the "fix it later" approach. Every part that I finish, I view as a work of art, if left unfinished should carry its own weight. In essence, you should be able to exhibit your parts at every stage. I believe that the parts are the building blocks of great works to come.

#### The Washing & Smoothing Technique

This technique involves washing your piece under running water and gently scrubbing it with a soft bristle brush. Take your piece and place it directly under running tap water room temperature and gently scrub off any paint dust, scrubbing in all directions very gently to not remove the paint. Keep an eye out for any chemical reactions and any rough areas that may need attention. Do not let the piece dry on its own as it may leave watermarks. Blow-dry it with an airbrush or wipe it down. This process of washing the piece is important with acrylic paints for two reasons: 1) is that it removes any foreign matter and dust, and 2) it smooths the surface of the piece. I perform the "wash and



**Left:** Follow this by using a mixture of flat green and flat blue; note the shadow on some areas of the dragon. Use more blue than green in these areas. **Middle:** Use the same colors for the little dragon. **Right:** Notice the subtle glow of the blood.



# ADAM WEST IS BATMAN!

*A Conversion of Dynamic Proportions! by Tony Agustin*



I grew up in the mid 1970's watching those Batman reruns on television after school, so Adam West will forever be the iconic Batman for me. My dad even got me an Aurora Batman model, which I immediately built up practically that very same day and evening. Unfortunately, like all models built by shortsighted 11 year olds, this Batman kit would eventually get trashed. Another childhood styrene victim.

Several years ago Revell re-released the Aurora kit, but to my dismay the head was completely different. I'm still not sure why they did that, but it didn't look right AT ALL. Later on at Wonderfest 2002 I managed to come across a Diceman Creations Adam West replacement head that was made specifically to replace the head of the Revell Batman re-issue. EXCELLENT! I thought it was a decent likeness to Adam West so I bought a copy.

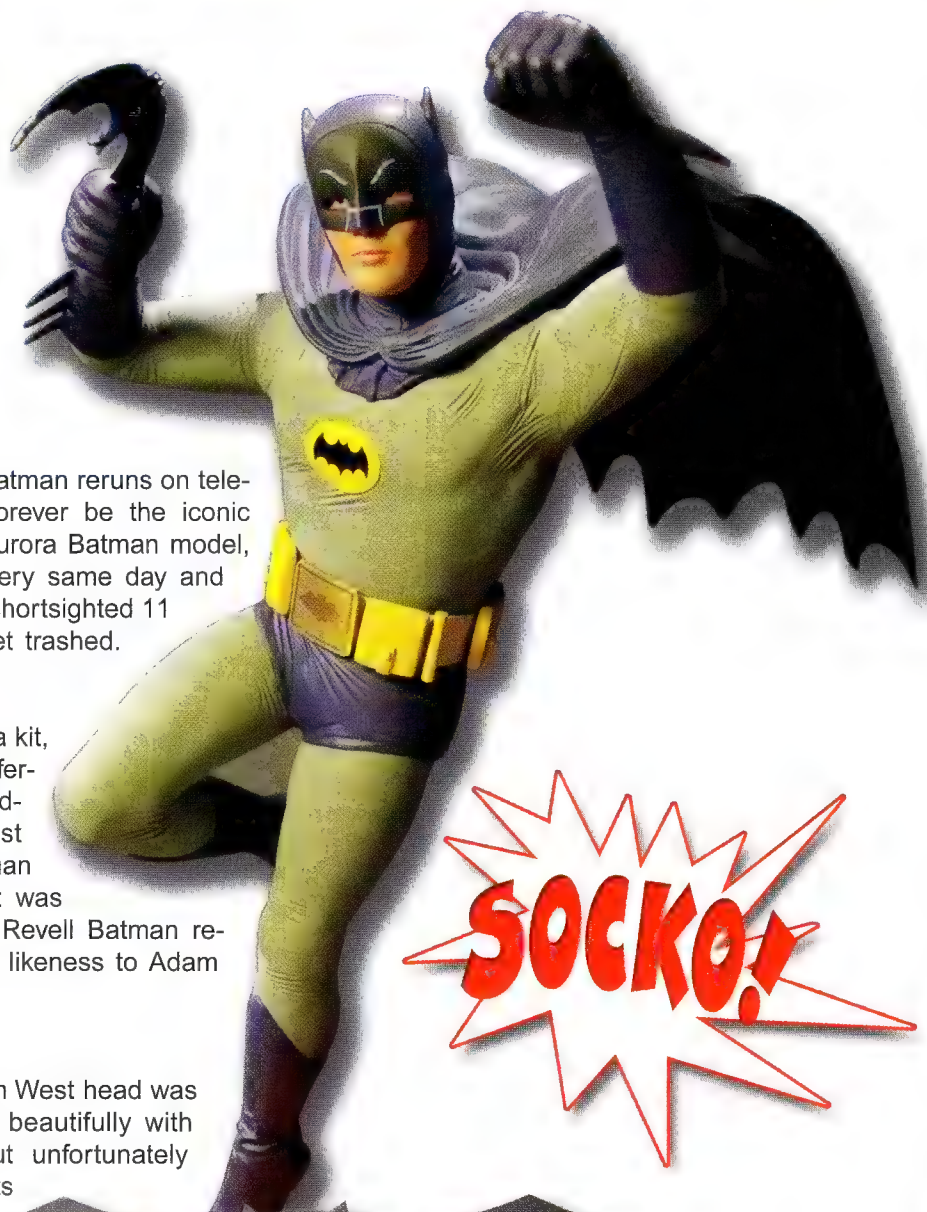
## **Starting the Conversion**

The fit of the new Diceman Creations Adam West head was perfect. The replacement head was sculpted beautifully with realistic details especially the "wrinkles," but unfortunately because of that, the "simplified" kit body and its lack of surface "wrinkling" contrasted greatly. The extra details would need to be corrected on the body using 2-part epoxy putty.

New Batarang, utility belt and Bat logo decals would need to be made as well.

## **Ditching the Base and Reposing the Kit**

The original kit had Batman hanging onto a tree branch with his







**Left:** Comparisons of the two heads (Revell on the left and Diceman's on the right). **Right:** Arms were cut off and repositioned.



**Left:** Magic-Sculpt Epoxy Putty was used for resculpting and shaping. **Right:** The wrinkles were sculpted in small sections.

right hand while wielding a Batarang with his left. I didn't like the "tree" base too much, so decided to ditch that base and just have Batman in a pre-landing pose while wielding the Batarang with his right hand.

Because the original figure was still so "stiff" looking for a pre-landing pose, I needed to reposition the upper extremities just ever so slightly. The arms and wrists were cut at the joints with a razor saw and cemented back in place into more of a relaxed, yet dynamic pose.

### **Wrinkling the Costume and Other Details**

To fix the wrinkle discrepancy of the kit body to match the details of the new head, I had to do some "wrinkle" research. I looked through some old magazines that I had with TV Batman references and studied the wrinkle effects on the outfit.

I used 2-part Magic Sculp epoxy putty and worked in small sections. With a pointed dental tool I slowly sculpted the wrinkles and costume seams in soft uncured putty. A soft pointed brush slightly moistened in a mix of denatured alcohol and water was used to smooth out the sculpted details. The bottom cowl piece under the front of the cape below the chin was made from a flattened piece of epoxy putty tucked under the front knot of the cape.

The oval patch on the chest, where the Batman's logo decal will be attached, was made from .010 styrene sheet. The fins on the Bat Gloves were cut from .030 styrene sheet and shaped with a file and sandpaper. Even though the fins were just plastic, they were still sharp like knife-points. I had to be extra careful around these areas, but I still cut myself several times.

### **Recreating the Bat Utility Belt and Batarang**

Using reference photos from the internet, I rolled flat a small piece of epoxy putty and cut it into a long band to wrap around Batman's waist. This covered the old belt nicely.

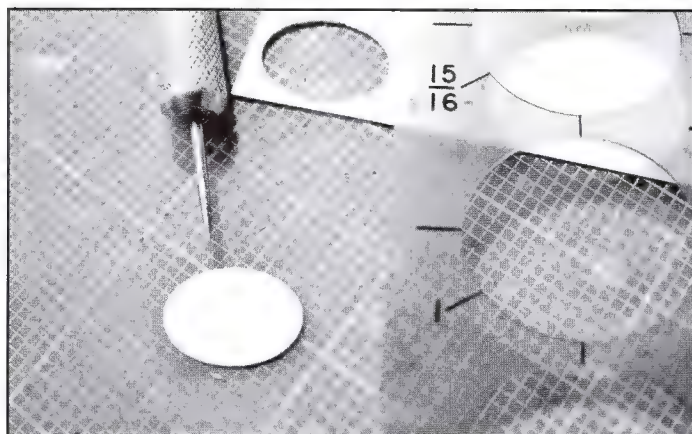
The boxy utility pouches were made with epoxy putty and shaped into thick flat square shapes. Once the epoxy cured, I sanded the sides nice and straight.

The straps and snaps on each utility pouch were made from epoxy putty and chopped styrene rod. Styrene tubes were used to recreate the tube detail in between the square utility pouches. The front buckle was the hardest thing to make because I had no idea how to go about doing it. At first I was going make it from epoxy putty or styrene, but the problem would be the final paint finish. I have never seen a convincing metal paint finish that looked like real





**Left:** More wrinkles sculpted for the boot area. **Right:** More suit wrinkles were created as well.



**Left:** Closeup of the lower cowl section made from epoxy putty. **Right:** A styrene oval for the chest logo.

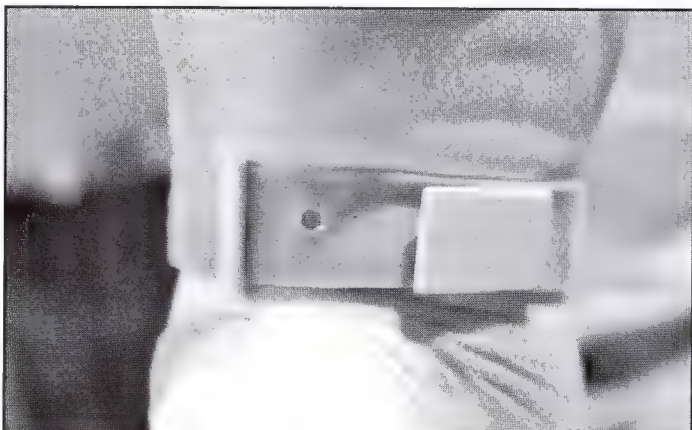
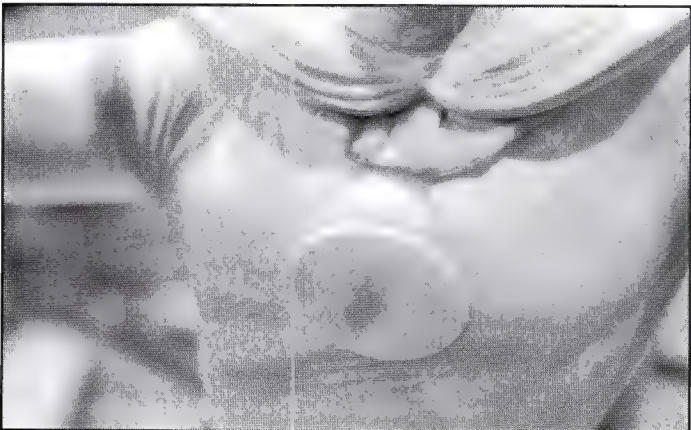
brushed metal. To make the buckle, I found a scrap piece of flat brass from a variety-pack of brass shapes from K&S and used a Dremel with a metal cutting wheel to cut out the buckle's shape. I sanded the buckle's rough edges and rounded off the corners, but I had another problem with the buckle's shape. The buckle had to be curved to form-fit the front of Batman's waist. I took the buckle and placed it on the carpeted floor in my hallway. I placed a thick wooden broom handle over the buckle vertically so as not to scar the surface of the brass piece and took a hammer and whacked at it several times hoping the brass would bend to a nice curve. It still didn't bend after several tries and I ended up with a ruined broom handle. I got frustrated and eventually just directly whacked at the brass piece out of

anger. Sure enough, I finally got it to bend. I smoothed out the brass piece by wet sanding it with ascending grades of sandpaper. To my utter surprise the buckle I made ended up looking just like the real thing.

Making the Batarang was simple. I found some decent references of the TV Batarang on the internet and transformed the kit-supplied Batarang by grinding away at it with a Dremel and just building up certain areas with styrene and epoxy putty.

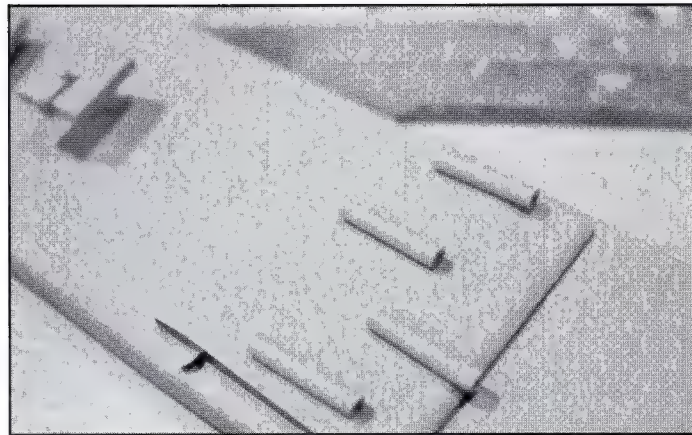
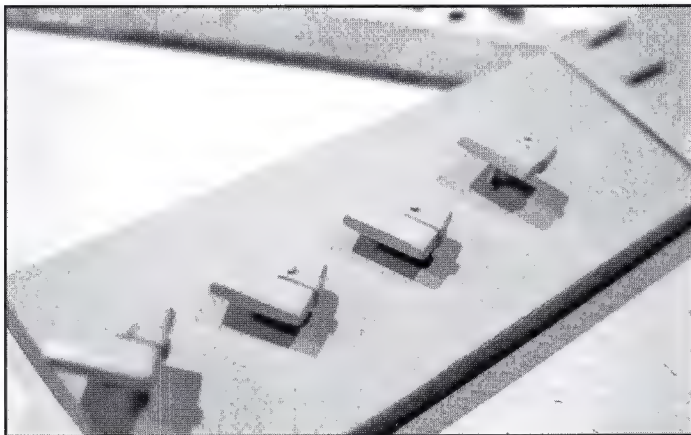
### Building the Base

I found a nicely proportioned oval wooden base at a craft store. I stained and sealed it with polyurethane in sev-

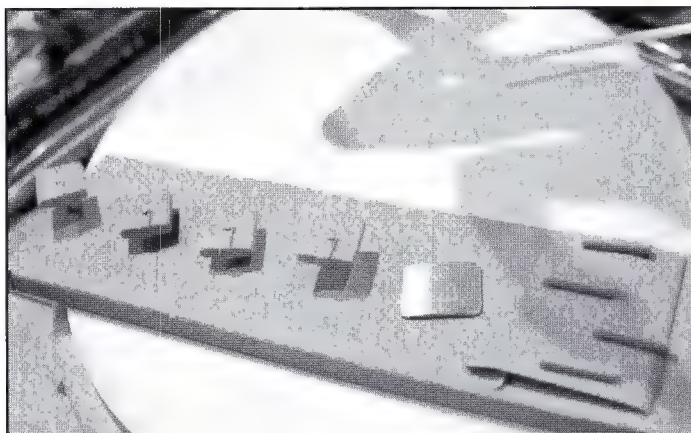


**Left:** The oval in place. **Right:** Belt and attachment points in place.





**Left:** The epoxy utility pouches painted up. (I wish I had taken pictures of them before) **Right:** Plain old styrene tube for more belt details.



**The brass buckle joins the group with a nice curve hammered into it.**

eral coats for a nice glossy finish. I found a small Batman logo screen grab on the internet and printed it out larger to use as a template for the styrene cutout. The most time-consuming part was individually cutting out the pieces (especially the letters) by hand with an Exacto™ knife to make the logo. To mount the figure I epoxied a large diameter brass tube up Batman's leg that would connect to another tube that was epoxied into the base.

### Correcting the Replacement Head

After a while I started to have a problem with the Adam West likeness of the replacement head. I thought the nose was too high, as was the cowl seam at the forehead. To fix those areas I filled in the cowl seam and just re-scribed it slightly lower. I then lowered the nose by re-sculpting the nostrils with epoxy putty. I also had to lower the nosepiece of the cowl.

### Painting

I primed the kit with Floquil gray primer and used a mix of Badger Freak Flex, Modelmaster Acryls and Tamiya acrylic paints. I started out by hand-painting the eyes with a small brush. Once the eyes were dry, I brushed on liquid latex as a mask to paint the rest of the face. The flesh colors were airbrushed using Badger Pale Flesh and Rose Flesh. The lips were then hand-painted with a mix of Freak Flex Rose flesh and Jezebel pink. Microscale satin clear

coat was used to give the lips a subtle gloss.

Once the paint was dry, liquid latex and strips of blue masking tape was used to mask the face and eyeholes so the rest of the uniform could be painted. The leotards were a mix of Tamiya medium gray and light gray.

Unfortunately I can't even recall what exact mix I used, but the other costume colors were hand-mixed from Modelmaster Acryl pearlescent purples and Tamiya gloss blue and black. I do remember that the cowl, gloves, shorts and boots were more purplish than the cape, which was a shade bluer.

The front of the cowl was hand-painted with Freak Flex Body Bag black. The brows and nose were hand-painted with a light blue.

The base was painted in a bright yellow with a mix of red for shading. The letters and face were painted white and the "bat" silhouette a dark blue-black.

### Decals

The kit-supplied decal was the wrong style for my project so I had to make my own Bat logos. I found a decal-making kit called SuperCal which included several decal sheets and a can of clear protective spray. This Supercal product was made specifically for inkjet printers with water soluble inks. Fortunately I had just purchased an Epson C80, which used water resistant inks and I think would work just as well.

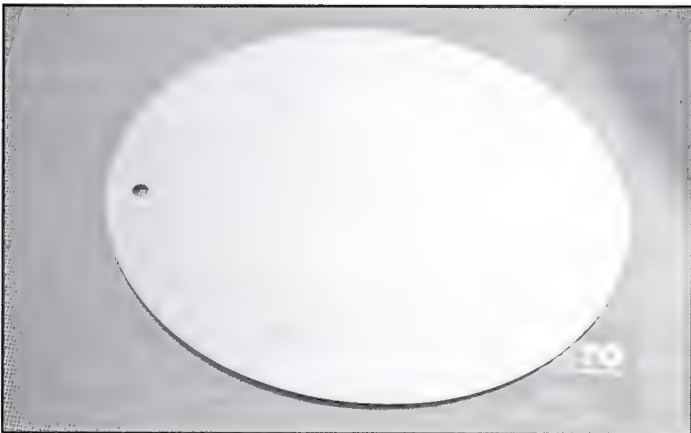
I used Adobe Illustrator and Photoshop on my laptop computer (Apple Powerbook) to recreate the Bat logos. I used zoomed-in picture references of the actual Bat logos to help me.

The Bat logo on the chest was simple to make by drawing one side of the "bat" and flipping the image over for the other side. The buckle logo was a bit more complicated because the "bat" was a bit more detailed stylistically. Thin bands that framed the Bat buckle logo were made too.

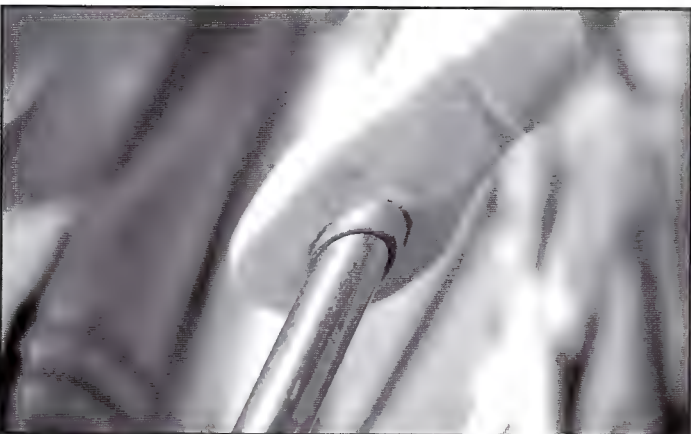




Left: The Batarang detailed with a Dremel tool and epoxy putty. Right: A plain oval wood base. The brass tube holds Batman up.



Left: A large styrene oval to be epoxied onto the wooden base. Right: The plastic is attached.



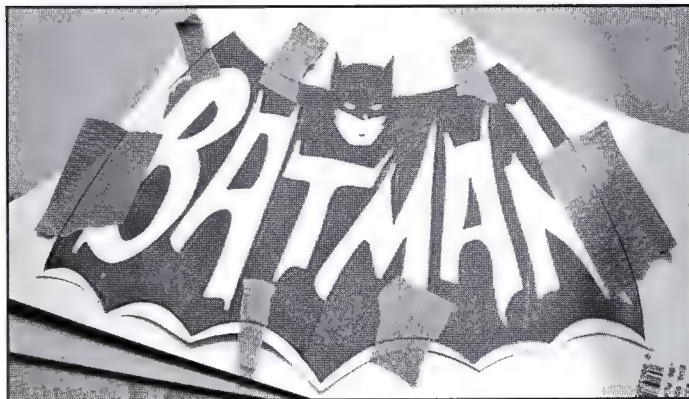
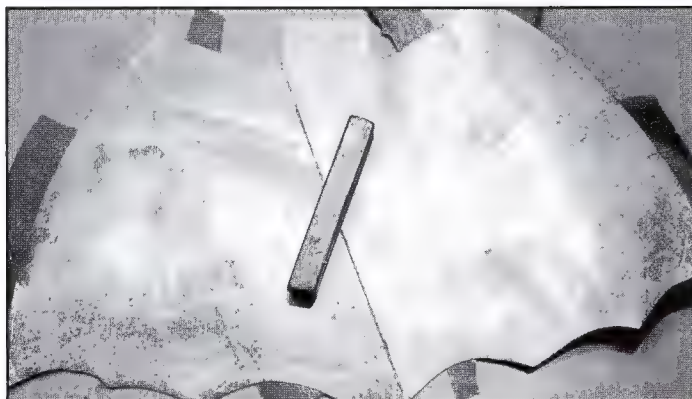
Left: The mounting point to the figure. Right: I find these pictures on the Internet and printed them out to size to use as templates.

I printed out the chest logo in solid black and the buckle logo in a brownish color to be slightly darker than the brass material itself. The decals were sprayed with the clear lacquer and dried overnight. Future™ Floor acrylic was used to prepare the surface where the bat decals will go. Several coats were used to get a nice glossy surface so the decals would adhere perfectly.

*Editor's Note: There are four more pages to this article - pages 23, 24, 32 and 33 - which showcase the steps described by the author.*

The "Adam West is the Batman" project won Silver at the following Wonderfest in 2003. (Portions of this article originally appeared at [www.StarshipModeler.com](http://www.StarshipModeler.com)).

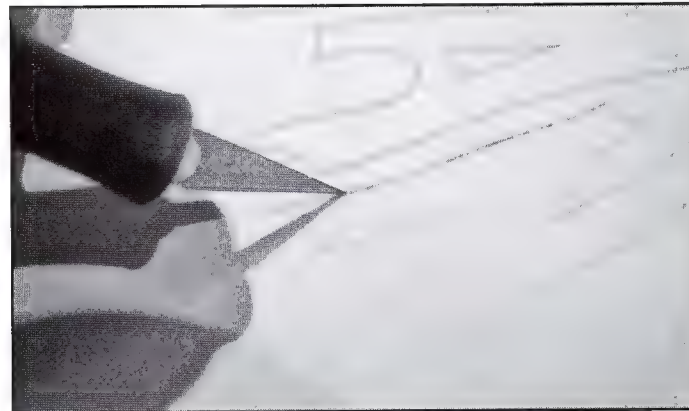
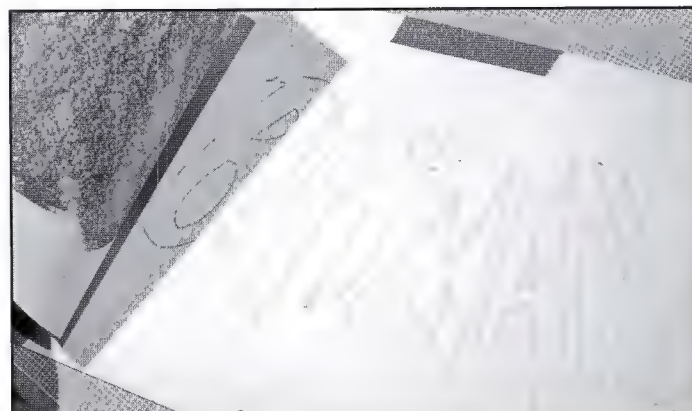




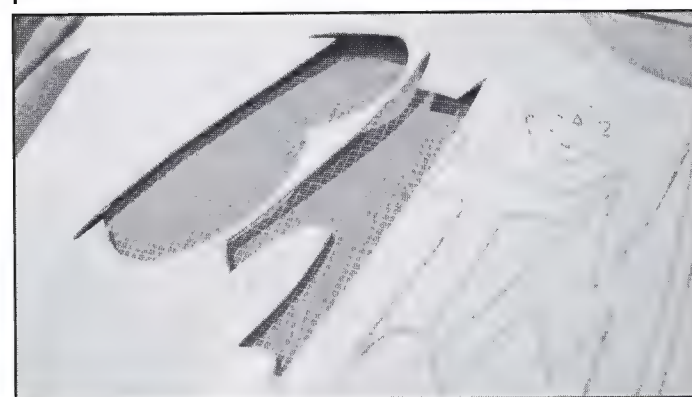
Left: I cut one of the logos out and rub graphite on to the back of it. Right: I tape the logo onto the plastic and trace over it.



Left: The image is transferred onto the plastic. Right: I cut the image out by hand with an exacto knife very carefully.



Left: The same thing is done with the lettering. Right: Here I slowly make shallow cutting passes into the plastic.



Left: One by one the letters are removed. Right: Two letters down....four to go, plus the face area.





Left: All done! Right: I start by correcting the resin head by lowering the cowl seam and rebuilding the nose area.



Left: The corrections are finished and I prime the face. Right: I let the figure sit in my spray booth and work on the other details.



Left: The Batarang is primed. Right: The base pieces are primed.



Left: The figure is primed. Right: Floquil Gray Primer is used.



# Kidz' Korner



A few kits built and painted by Matthew Jaconetti. Matthew built the kits by looking at Dad's monster kits. (Bob frequents the Clubhouse modeling forum and says that his kids' kits were painted with acrylics.)

You can see more on the next page of this article.







Polar Lights' Triceratops, also built and painted by Bob Jaconetti's son, Matthew.



Rachel Jaconetti worked on the Tyrannosaurus Rex from Revell. She will be spending time filling all the seams prior to painting.





## • Kids Korner...Continued from page 26 •

Hi! My name is Roberto Acevedo Santiago. I was born in San Juan, Puerto Rico, on August 3, 1999. I started building models at the age of two years and ten months old. Of course, I didn't do it all by myself. My dad, a long time modeler, helped me with the glue (and he also helped me write this article!). He would put it on the pieces and I glued them together.

At first I started with models of planes and cars, but soon I was building figures, especially monsters. Godzilla, Cornelius and the Cyclops of Lost in Space were the first of them. I know that there are snap-together kits, and I have built them too, but I like the glue kits better. Here I am again doing one. This time, I'm building the Bandai Gamera kit. At first, I study the instructions and lay down the pieces. My father helps me with this part and tells me what to do first, second, etc.

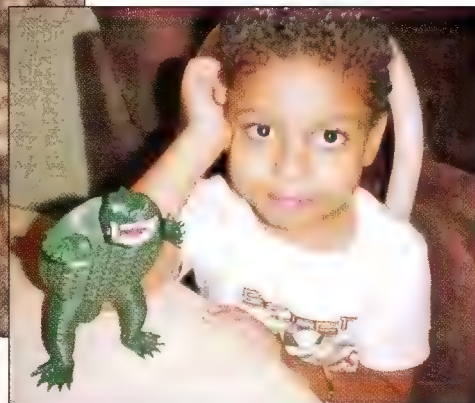
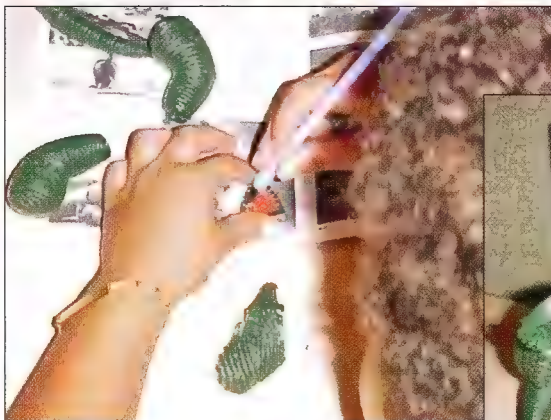
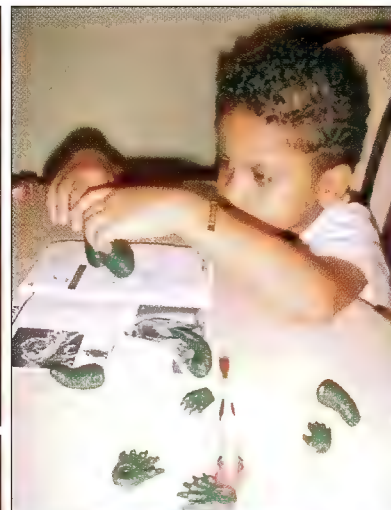
Then I start gluing the pieces of the model together. All the arms and legs were done before I started with the body. Since the beginning, Daddy used cyanoacrilate glue with my models because that way, the pieces would glue quickly and that way I didn't lost interest in the model!

Before I glued the lower jaw, I painted the interior with red acrylic paint. I like it a lot! I have painted nearly all my models. At first, it was difficult for me and my models didn't come out looking so good, but with practice I am now able to paint the area I want without spoiling the surroundings.

Gamera is an easy kit to build. The only problem I had was with the two long tusks that it has on the lower jaw. It was hard for me to glue them because the holes were small. I asked

Daddy to do them for me. Here you see me with the kit already finished (pic 20).

I can't wait for my next project! The only problem I have is that after I finish my models I like to play with them, and little by little the pieces get broken or lost. But what can you expect? I'm still a kid!



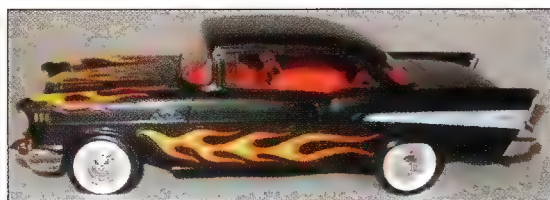
I would like to submit some pictures of the recent kits that my son and daughter have completed for your Kids Korner column.

Matthew, 12, is interested in car and figure modeling. The Snap Dragons Manglia is the first in that series that he has built. As the name implies it is a snap-together, pre-painted kit. The Curley kit was picked up at the 2002 Wonderfest show that we attended for the first time. Curley was painted with Model Master Acrylic paints. This is the most challenging kit to date that he has attempted. He is much better at 12 than I was!

Nicole, 14, has built a couple of models that she would like to share with you. The Jetsons and the Revell '57 Chevy Bel Air. Both of these kits are snap-together and pre-painted and are a great way to introduce kids to modeling.

I would like to say that I enjoy your magazine and appreciate your friendly family attitude.

Your conversion articles, like Sokurah's Warrior and Norm's Superman, are my favorites. Keep up the good work - Greg Guyette







**Left:** First apply silver paint to blood drops. **Middle:** Then paint the drops with clear gloss red. **Right (clock-wise):** Hand with grey tone effect; Light wash on the veins; Gentle, dry stroke to bring out the veins; Close-up of the detail work on the thumb's nail.

smooth" technique at every major stage of painting.

### Dull Coating

Dull coating the figure is another technique I use that is very important in the painting process. Although there are some negatives in dull coating, I feel that the positive outweigh the negatives. The dull coating stage is sensitive. The piece cannot be disturbed or touched while it's drying and it cannot be brushed. Dull coating can seal in any particles or imperfections and it can tone down you're colors. However, used correctly, dull coating will help protect your work by sealing the paint, which helps to form a barrier in case of mess-ups. Should you make a mistake, you will be able to remove a layer of paint without affecting the rest of your work.

Most importantly, it gives the work an optical quality; it makes the paint appear layered. I use dull coating after every major stage.

### The Skin Formula

The skin formula is a simple system of reduction obtained from an original batch called Gum Base. This base color is a combination of acrylic colors on the vermillion side, which I make lighter by adding acrylic flesh. I derive five skin colors, Gum Base having the most vermillion and Gum #1 having the least. Although I use acrylics, the effect is oil-like, providing richness in the skin color giving it a realistic quality.

- Gum Base - In an empty jar mix equal parts of 1/3 acrylic red, 1/3 yellow and 1/3 flesh.
- Gum #4 - In an empty jar, mix in equal parts of Gum Base and flesh. (½ Gum Base and ½ flesh)
- Gum #3 - In an empty jar, mix in equal parts of Gum #4 and flesh (½ Gum #4 and ½ flesh)
- Gum #2 - In an empty jar, mix in equal parts of Gum #3 and flesh (½ Gum #3 and ½ of flesh)
- Gum #1 - In an empty jar, mix in equal parts of Gum #2 and flesh (½ Gum #2 and ½ Flesh). This color is almost the same color as basic flesh.

Remember, the higher the number the more vermillion, the lower the number the more flesh. To make Gum number #1 is



**Left:** Side view of the veins and fist. **Right:** View of the finished knuckles

almost the same color of the base flesh. To bring out bone structure I add white to Gum #1. Also, you can use the same formula for ethnic types by adding different shades of browns to the gum.

There are other colors I use in my flesh. I use soot, which is a mixture of black and brown in equal parts. This is used to make the line around the garment and accessories on the figure. I use integrators, which are basically gum colors mixed with gray paint for veins, wrinkles, and to develop character. I also use accent flesh color, which is made of brown and gray paint in equal parts, for real dark areas like the elbows or deep folds in the skin.

Note: Label and date your mixtures since the paints have a short shelf life. Also, don't throw away your empty bottles of paint since you will need them to mix paints.

### Painting the Skin

The first thing we are going to do is the flesh lining all around the partial torso and arm. You do this by using a hand brush with basic flesh paint, not the gum mixtures which come later. Apply lightly so as not to produce any ridges. After this is complete, I used the Badger 100GL that has a wide pattern, and using a 35-psi, very lightly, I sprayed the torso and arm with basic flesh paint. This should be a dusting. Make sure you move quickly all over. As soon as you see the white disappearing MOVE ON. The most important point here is not to over-accumulate paint. Once this stage is complete, use the wash and smoothing technique. Blow-dry and check for any issues. If none, dull coat the entire piece. If you find a problem, ADDRESS it before dull coating. Do the same on the neck and the rest of the torso on the base. Now we are ready to move on to the ghost toning.





***Finished arm with hand and chain.***

### **The Ghost Tone**

Ghost tones are important to a well-painted figure. "They emphasize and define the flesh areas, darker areas and shadow areas" (pg 62, my book). Ghost tones establish an easy transition between the other colors in a more subtle and gentler way, making the figure appear realistic. This is accomplished by gently airbrushing all the muscle mass and outlining it and any details, including the little dragon, with grey acrylic paint.

Then gently spray the whole piece with a mist of the same grey paint, allowing the underneath flesh to show through. Don't forget to go over the individual veins and any other details you can't reach with the airbrush. Use a grey wash with a small hand brush. The point is to try not to leave any hard lines. Once you complete this stage then use the wash and smoothing technique. Blow-dry and check for any issues. Address the issues and dull coat the entire piece. Do the same on the neck and right arm.

### **Blending the Lower Extremities**

Using Gum #3, I gently go along and fill in all the outlined muscle mass. The point here is not to eliminate the grey but to reduce most of it - we want to suggest the grey tones. Also, gently go over the veins with a large bristle brush as to not leave any brush marks.

Once this is done take Gum #4, which has the most vermilion in it, and again gently airbrush all the muscles in the lower extremities (the base of the muscle mass). If you overspray with Gum #4, go right back to Gum #3 and correct.

Once you complete this stage, again use the wash & smooth technique, blow-dry, check for any issues, fix them and dull coat.

### **Highlighting the Higher Extremities**

With Gum #2, very gently airbrush the high extremities (the top part of the muscle mass). Hint: If you are not sure where to highlight, use a flashlight or any light source. Where the light hits the muscle mass is where you place the highlight. Again, I must emphasize that we want to suggest. If you overspray correct with Gum #3 and Gum #4. Note: You don't want to spray with Gum #3 or Gum #4 too much because there is a point of no return! At this point, treat the little dragon like you would any muscle mass.

As I mentioned before, the only time you use pure flesh, Gum #1, or add white is to emphasize bone structure. Also note that you can change the thermostat of the anatomy by the color you use. By adding vermilion you raise the temperature, by adding blues and grey you lower the temperature. This also changes the mood of your figure.

### **The Elbow**

To paint the elbow, with the airbrush spray a little of Gum #4. With a fine hand brush, using hatching strokes, brush the elbow with accent flesh paint consisting of a mixture of brown/grey, 2 parts brown and 1 part grey, (you want it a little browner). Once you complete this stage, use the wash and smooth technique, blow dry, check for any issues, fix and dull coat.

### **The Base Plate**

The base plate is what distinguishes this piece from other models and makes it a plaque. The base or background must be approached in the same manner you would approach a canvas painting. First, prime the piece. (See section on two-part priming technique). Always start from what is farthest away from the area around the figure. Note: You may want to cover the arm and

head with rubber latex; I decided not to. After the piece is primed, I go around with a hand brush using dark yellow giving it a see-through reflective background tone that I will build on rather than trying to mix it, creating an irregular pattern. Then I use flat gull red and basic red giving it a maroon-like color so that I am staying within the original composition.

I gently airbrush over the yellow allowing the yellow in most areas to show through. Using the same concept, I follow this up by airbrushing the plate with a mixture of flat brown and flat red in equal amounts. Then I make a mixture of soot consisting of flat brown and black (closer to the brown side) and I go over the middle tone areas. I make a mixture of the same soot, but this time it's closer to black and I airbrush the dark areas. Then I take a little pure red and tone down any areas where the yellow may be too strong.

The last thing I do is to take my brown and red mixture and go around blending. The point here is to try to create the illusion of clouds or smoke in the background.

Once this stage is completed, use the wash and smooth technique, blow dry, check for any issues, fix and dull coat the entire piece.

### **The Shirt, Jeans and Belt**

A world on painting concepts is in order here. My painting system is a basic three-tone system: base color, dark tone and highlight. I then use some accents for effect and washes. I don't believe in the fix light system of painting and I don't paint permanent shadows. I basically paint to the light, in a catch light system of painting! (See book for more details on concepts of painting techniques.)

Tip: The sequence of painting clothes On a miniature, follow the same principles you follow when you get dressed.

### **The Shirt**

First apply the base color of dark yellow. Then apply a wash of brown and black (leaning towards the brown) for your dark tone. Use a highlight of buff and white paint with the brush first, then airbrush using a mixture of buff and white to soften. Follow this by a drybrushing stroke adding more white to the mix for the high points and edges of the shirt. Note: The higher the relief, the whiter the tone.

### **The Jeans**

Use a base color of flat blue followed by a wash of the same brown and black, soot (with more black than brown) wash. Apply it in a more localized manner, going over the seams and edges. Then add a light wash of purple over the entire jeans, just to get



### • Tattoo...Continued from page 29 •

a tint not a full color change. Let this dry and go over all the details with the same brown/black soot wash but detailing rather than an overall application. Lastly, dry stroke with white and purple, in an escalating manner that is adding white as you repeat the process. Don't overdo!

#### Paint the entire belt leather

After it's dry, give it a wash of brown and black soot. Then dry-stroke with leather. Apply the soot, wash again and let it dry. By this time the belt should be turning black more than brown. Use a wood color acrylic paint and gently dry stroke the edges for a more warm effect.

#### Gluing the Partial Torso with Arm on the Base

More modelers have ruined a kit due to gluing than anything else I can think of. BE VERY CAREFUL. You have to be very methodical in your approach, almost as if you were performing an operation. Don't bring the model to the glue. Place the glue at the receiving end of the parts to be glued. Very gently, position the partial torso/arm in place. Look out for chip-outs that you will repair later. The important point here is to make sure that torso/arm is properly positioned. Sometimes having an extra pair of hands can help. Holding the half torso/arm in place, turn the piece over and carefully apply glue like ZAP from the back of the large opening in the base, then spray accelerator, or Zap Kicker to glue it quickly. This prevents the glue from running and reduces the hold time. REMEMBER not to pour too much glue or it may run out to the front of the model and ruin it! Again, BE VERY CAREFUL.

#### The Tattoo & Dragon

First, do as much research as possible. I was fortunate to have read a great book on tattooing called "Bushido" legacies of the Japanese tattoo, written by Takahiro & Katie M. Kitamura, from A Schiffer Books.

The emphasis of this piece is the tattoo and dragon. Now all your work has come to a focal point. The way you handle the tattoo and dragon will make or break this piece! Again, I must emphasize that the tattoo on this piece is wonderfully etched on, which makes it very convenient.

The approach I decided to take was to paint the areas that go

red first. The arm was dull coated before I started, which made it easier to clean up if I messed up! The crucial point here was deciding on a color that would allow the skin tone to show through the tattoo. I decided on a clear red. The drawback was that it was a gloss, but since it was only going to be applied to a small area and would be dull coated anyway, it wouldn't be an issue.

With a small sable brush and a red wash (not too fluid), I first painted the etched outline areas that were red. Be very careful when you do this.

For the green areas I decided to use a mixture of flat green and flat blue, leaning towards the green in color. I decided against the clear green since it was too large of an area to cover and would have been too glossy.

Then, using a small sable brush and a green wash (not too fluid), I painted the etched outline very carefully leaving some areas of the skin to show though. Lastly, I added a little more blue to the green and glazed on a little shadow tone on the dragon, making it constant throughout.

Now that the tattoo is outlined including the scales so that the etched areas look darker then the surrounding areas, as a final touch, we now need to embed the tattoo in the skin taking away the freshly painted look. To do this, take a little of Gum# 3 and using a bristle brush, large enough to cover the tattoo in one stroke, delicately dry-stroke the tattoo from top to bottom and from left to right, giving it a somewhat faded look.

Tip: Take the bristle brush and rub off the excess paint on a paper towel, then gently rub it on the back of your hand near your thumb and when you feel it tug, it's ready.

Treat the dragon the same way using the same colors. At first, I was going to paint the dragon's front feet red, but decided against it because it would clash with the red of the blood.

In reference to the horns, I would have preferred more reference material, but when you are working from a painting, you just have to wing it! I carefully cut the copper wire that was included in the kit into four small pieces, bent them into horn shapes, inserted them using fine tweezers and glued them in the four tiny holes provided in the back of the dragon's head. With a hand brush, I primed them silver and white and then painted them green.

#### The Blood Effect

My approach to blood is that it must look crystalline,

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transparent and wet. To do this, I first paint the blood droplets silver and then carefully go over that with a clear gloss red. I then wax the droplets to give them a wetter appearance.

### The Hand

The hand is painted like the rest of the skin. However, here you add a little more of the vermillion to the knuckles and the finger joints.

Note: As you are painting the hand, it is a good idea every once and a while to check that the colors match the rest of the arm. For the finger nails, paint the half moons and the tips of the nails with Gum #2 with white added. Remember not to overdo it since you want the fingers to look natural. Also keep in mind that the top of the hand is usually a little darker than the palm of the hand and not as rosy.

### The Wristband

Paint the wristband with enamel or acrylic leather-paint. Let it dry then give it a wash of the brown & black soot. Dry stroke with leather and apply the soot wash again. Let it dry. By this time the belt should be turning black more than brown. Use a wood color acrylic or enamel paint and gently dry stroke the edges, for a more warm effect, and then wax for a nice sheen.

### The Chain

Before you paint the chains, make sure you know where all the cuttings go by test-fitting. First prime with silver, then paint with gunmetal acrylic or enamel paint. Follow this with a dry stroke with the same silver for effect. The point here is to make the chain blend in and look warmed and rusted. I also used pastels for the rust effect on the chain and the pants. Again we want to suggest.

### Epilogue

In conclusion, "Tattoo" is a large piece and large pieces have a tendency to dramatically expose a modeler's weaknesses or the modeler's strength. Everything is in the open and there are no techniques to hide behind. You can leave things out on the small scales and get away with it, but on the larger scales you must include them. This is why in my book I suggest to my readers to learn and practice with the larger scales first.

However, I should caution that this piece is recommended for experienced modelers. You must have command of the basics in model building and painting capable of developing a sound painting strategy and approach that will get you through the rough spots. In my day we used to say "Where are the kit's teeth?". Look for them, don't stumble into them! This article is intended to help get you through these rough spots.

That being said, this kit is well thought out and will give the modelers hours of pleasure in building and painting. Tattoo makes a wonderful presentation and I thoroughly enjoyed working on this piece.

I would like to give my thanks to Boris Vallejo's creative genius for giving us "Tattoo" and Melinda and Steve West from Enchanted Arts for producing this fine work of art. I want to thank Donald Dow from Artograph for sending the much-needed filters for my 2025 Graphic Spray system and Ken at Badger for providing the airbrushes used and Tamiya for providing the acrylic paints used in painting this model.

I also would like to give special thanks to Fred DeRuvo for providing me the opportunity to have this "how to" article published. And special thanks to my wife Doris for taking the time from her busy schedule to edit this article, to put up with Tattoo and me! Happy painting!



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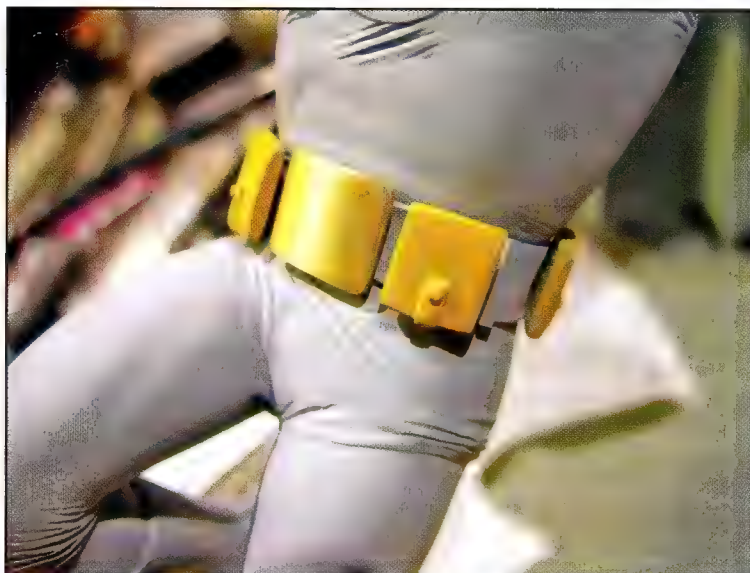
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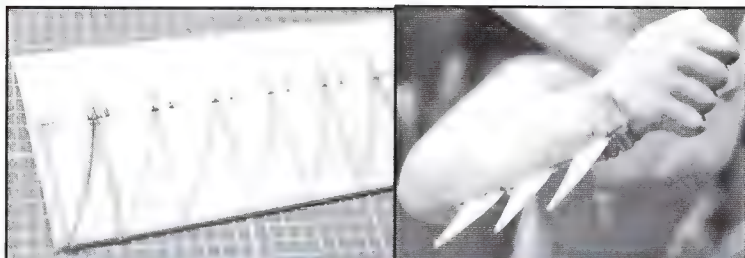
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Left: Test fit the utility belt pieces for the fun of it. Right: Closeup of the utility belt. Below: The fins on the sides of the gloves are made from thick styrene sheet.



Left: The fins are attached. They are very sharp like shark teeth. Right: Painting begins on the face. The eyes are done first and masked off with liquid latex.

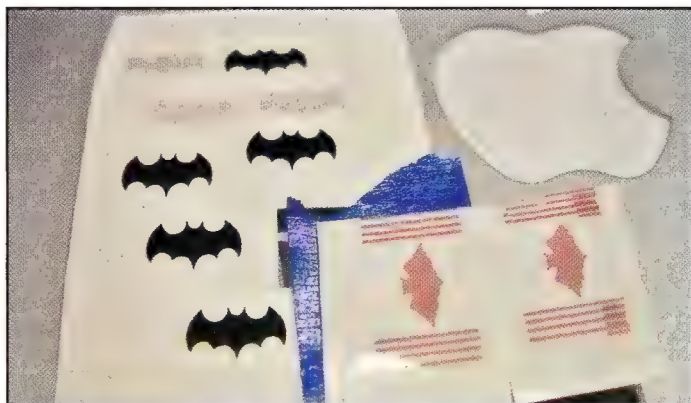


Left: The rest of the uniform colors are masked off with blue masking tape. Right: The dark bluish-purple colors of the uniform are airbrushed on and the light blue brow/nose details are hand painted onto the mask.





Left: I stained the base and brushed on several coats of polyurethane. Right: The base Logo is painted.



Left: Almost done except for the decals. I found this decal-making product called Supercal. Right: They look a bit sloppy but I made my first decals. They worked perfectly.



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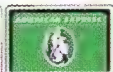
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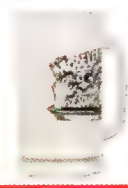
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# MR. BIZARRE!

Norm Piatt Yaks it Up with Alterton!







**W**hen I first glimpsed Alterton's work back in the early part 2000, I knew he was going to be a great sculptor. His original work is captivating, dark, grotesque and bizarre. Now here it is 2005 and Alterton has been sculpting like gangbusters. His "Real World" style of comic book characters kick major butt! The man also creates insanely smooth metal work - no one does metal better than Alterton! Get ready for the Argentinean Mad Man Mr. Bizarre himself.....Alterton!

**MR:** I asked around about Alterton's work this is what some of his colleagues had to say.

Gabriel Perna of TolietFace Studios: *"Alterton is one of the greatest assets to the industry today. Not only is he one of the biggest talents on the sculpting scene, but also he remains its biggest promoter! We need more Altertons!"*

Tim Buckner of Antfarm Studios: *"Alterton is a man of generous spirit and prodigious talent. The care and detail he brings to his work is nothing short of amazing."*

Tony Cipriano of Cipriano Studios: *"His work is absolutely incredible and it's beyond me how he does it. He gets a level of detail on his original designs that are nothing short of mind-boggling. You find yourself looking at each piece for a long time and still not seeing everything. And then he can come back at you with a perfect interpretation of a comic book character that is smooth as glass. He is incredibly versatile in that respect. I think he works in epoxy, which makes it all the more amazing considering he's working against time."*

Mark Van Tine: Freelance Sculptor: *"Alterton truly loves sculpting! He's created a great service for the GK Sculpting community with his website and he's pretty darn talented himself, plus he's the funniest guy on the web!"*

**MR:** Alterton, tell us about your background. How did you become a figure sculptor?

**ALTERTON:** "Am I a sculptor? A figure sculptor? Oh yes, a sculptor...I remember, at least I try to be one. Here we go...it was 1997, three years since I left my birthplace, Trelew City (a small city in the middle of the cold and flat Patagonia, 1500 km south from the ugly Buenos Aires, that is the ass of the world), to become a dentist. One afternoon I was taking a walk on Sante Fe Avenue in Buenos Aires where the University is still placed and I found a comic store. I have been a comic fan since I can remember, but living at the end of the world when I was a child, did not allow me to read the news or to get many comic issues as I wanted to find. Most of them were from a great Argentinean editorial with the greatest fantasy stories I have read in my life. Robin Wood was the lead writer and Ruben Meriggi, Altuna, Solano López, Olivera, Salinas, the Villagran Bros among others were the master artists. At the comic store I found two amazing pre-painted statues, The Hulk vs. The Thing book-ends. I have no idea who was the sculptor or the company, but I became amazed by it. I asked the vendor the price of them and, man, he was crazy, so crazy!!!! So very disappointed, I went back to my home

sad as hell, thinking... 'Damn it, too expensive, too damned expensive!!!!'

"That night I was sculpting a Captain America vs. the Red Skull figures with regular clay and since that day, I have never bought a single kit or pre-painted. When I was a child, I took draw classes for a long time and I think that was the catalyst for the sculpting skill. Now I can't even draw a 'Smiley' face!!

"I really thought at that time there was not a big business behind these figures. Seriously, I thought I was the only geek who liked and did this sculptin' stuff, until I started searching over the internet. Man, I was astonished and I was so wrong, so damned wrong!!! The first works I found were from Wayne the Dane Hansen, Randy Bowen, Clay Moore, Gabriel Marquez, Sam Greenwell, William Paquet and Tim Bruckner, and that blew my mind!!!

"I sculpted comic characters with regular clay for a year and then I started with epoxy putty for another year, but doing my own fantasy character. That was it, then I stopped. Between the university and my other passion, writing, I have no time to sculpt.

"Almost three years later, in my continuing Internet search for sculptors, references and images (I am a freaking crazy internet addict), I found The Clubhouse forums. A forum? What the hell was that? I lurked for a while and then I thought it was time to show my old works. I remember it was my latest work since I had stopped sculpting comic figures...my big Avengers diorama and Bang!!!! The people were so nice and cool with their comments that the ol' hunger worm of the sculpting started to inch again. At the forums, Martin Canale, yes, THE MASTER Canale, invited me to his Gore Studio and I started to sculpt again. The first new work was 'Interrupted Dinner' and I haven't stop since that day."

**MR:** You prefer epoxy putty for sculpting. This is not the usual Super Sculptey material used by GK figure sculptors. Can you tell us why do you prefer to use it and how you use it?

**ALTERTON:** "Epoxy, yes, epoxy. My material. I love it. Why do I use it? Because it was the first choice I got since the regular clay. You don't have an idea how much time I was trying to figure it out which was the toy sculptors and FX artist's material. The Super Sculptey!!!! Really, you should know Argentina is not this kind of art fan. In fact, it is not much for fans of comic or fantasy stuff, so it was, and still is, a little hard to get in touch with this kind of subculture way of life, but, hey, we have the Internet!!!!

"So, time passed by, but I still prefer the epoxy. Yes, it has this bad thing as the little time of work you have to sculpt and once it is hard you can't do modifications, or it is not very stable with geometric forms when it is not hard enough, or you have to know the different hard periods of the material. But still, I choose it, because is easy for me to sculpt over a hard structure or material and not over parts you can screw up because you have not put it in the oven.

"About the technique...I start with a wire armature, regular wire, based on a human skeleton drawn I stole from Chuck Needham' 2Bit Studios site. (You can also find it and learn how to do the armature at the Needham's Tutorial section in the Sculptors Corner site.) I print the skeleton image with the size I will work with, usually 1/6 scale or ten to twelve inches. Then I do the skull, the costal box and the pelvis with the



## Mr. Bizarre...Continued from Page 35

fast harden epoxy (10 minutes) according to the size of the skeleton copy. I cover the wire with thin epoxy (10 minutes) cylinders, looking like the bones without covering the shoulder area, the ankles, the neck, the knees and elbows...and voila! I have a blank, similar human skeleton with moving articulations. Of course, first, the primal step before starting something, is to have the character designed with a chosen pose, and maybe the base (you can always design the base once you already have sculpted the figure), and of course, lots and lots of images for reference; real pictures, sketches, comics, fantasy drawings, other sculptors' works, and I highly recommend a human figure toy or kit for the anatomy (I have not got used to use one of this, I know I should).

"Once I have the skeleton done, I do the pose, and once I have that, I cover the articulation joints with fast epoxy. Here comes a little secret for those who work with epoxy to do an entire figure. I use 'Roma' plastilene, the hard one, to do muscle volumes (this works great for me). You can do all the anatomy with it. I must say this, I tell you I suck with muscles!!!!

"Once you are pleased with the muscles and the pose made with plastilene, freezing it is the best way to maintain the form for the next step, so a couple of minutes in the refrigerator will work. Then, apply a thin layer of epoxy to cover the plastilene. I do it in parts, according to the limitations of space from the pose I gave to the figure.

"Then, I continue with the clothes, head, hands and feet. At this time generally, if it is an interlocked figure for molds I do the cuts, (if it is for mold and cast, you should think about the cuts once you have started with the plastilene) and finally, the accessories and little details. As I said, I could do the base now, or in the first steps of the process. The ultimate touch comes with the sanding process. Lots and lots of sandpaper!

"Generally, I use dental instruments - those broken from my work or those I see could be good for sculpting. But believe me, you can use anything to sculpt. Anything. And about working time, I am so damned slow, too bloody slow; a full figure could take me three to four weeks, even working a couple of full days in the sculpt. According to those who surround me, I spend too much time just staring at the sculpture I am working on. Yes, yes, I am a jackass, so what?"

### MR: Who has influenced you as an artist?

ALTERTON: "Influences? I have no influences you airhead, I am my own teacher. Influences? Who needs them??? Seriously, it all started with the 2D artists, as I said at the beginning, first the Argentinean artists from Columbia editorial and then a long list followed, Brom, Vallejo, Whelan, Bell, Achilleos, Caldwell, Easley, Beksinsky, Eggleton and Kelly from the fantasy line, and from comic, George Perez, Byrne, Kirby, Buscema, Romita, and my actual main comic artist Alex Ross.

"Now from the sculpture field, I can divide it into different waves, the first wave: Paquet, Bruckner, Hansen, Greenwell, Moore and Bowen; the second wave: McFarlane's toys and every single sculptor who worked for the company, plus Marquez, Hill, Shiflett Bros, Polutanovich, Windrix, Collora, Canale, Viggiano, the Snyders and Berholtz. Finally, Tartamella, Perna, Love, West, Sanders and Vantyne for the last wave. "But I have to mention a break point in the time when I stopped sculpting for a couple of years, as I have mentioned, and started again with the courage given to me by an American white ass friend I will not name, and my visits to the Gore Studio. I have learned a lot from those guys, Martin Canale and Pablo Viggiano. I visit them often. Every time I come back home from their studio, I feel anger and disappointment. Why you may ask? Just look at their work and you will understand me. They are great! Don't tell it to them, cuz they will give me a hard time and if anybody mentions it, I will deny I have said a word.

"By the way, anger is my motivation. Yes, it's sick. It's twisted, but is the real thing. Every time I receive an email with pictures from a sculptor featured at the Sculptors Corner site, I go crazy, I drool over my keyboard. I want to fly to the USA just to kick the sculptor's butt. Ask around, my answers to their mail are always full of insults, saying to



them how the hell they sculpted that? Or they have to pay for my heart medication or something like that among bad words probably edited or banned if I mention them here. Every time I see a good sculpt, I feel anger, hastiness and I say to myself 'This is so freakin' cool! Why God? Why him? Why them? Why am I not as good?' And I go back to sculpting with all the fury. Again, yes, it is sick, but it works for me, so what?"

**MR: You had the honor to be in not just one but two Spectrum's!! Issues 10 and 11. This is a huge start to your sculpting career. Would you describe to our readers about your how you were selected.**

ALTERTON: "It was pure luck, I was at Martin's place and he showed me an old edition of Spectrum book where one of his works was selected, and he told me the story of the contest and that the next deadline was near. He asked me if I wanted to participate. So, I said why not? He sent me the entry form by e-mail and I submitted, 'Follow the Horizon' and Bang! It was selected. It was great, total achievement, a prize to my ego. 'Follow' was another breakpoint. I started to define my style, the size I prefer to work with and

this was my first parted figure for molding and casting. It took me over two damned months to do both figures and the three bases. This year, my 'Next time Reed...next time' figure (with some external modifications as requested by the client, like the wines and the back throne shield), inspired by the Dr. Doom character was selected, and I am more than happy. I also submitted 'The Forgotten One' but it was not selected. Honestly, this was a little disappointing, because I would prefer him rather than 'Next time...'. Why? Because it was my own design and created character, just like 'Follow'. I am more into original designs and fantasy characters than the ol' traditional comic book characters. But if you wanna work as a sculptor, you have to do comic characters or movie monsters. That is the way it is and it really sucks. I have heard a lot of sculptors and modelers complaining about this too, but when it comes to companies and money, heroes and movies are the best sellers."

**MR: Alterton, you have created a number of original "Man and Beast" sculptures, my favorite being "The Watcher." Can you tell us where these concepts come from? Are you channeling some sort of ancient supernatural being? They seem to come from a time and place that you have actually experienced.**

ALTERTON: "Oh, this is a cool story, it is real, but you can laugh if you want, (no you can't smart mouth!) I am not into the supernatural or esoteric, but according to some sort of witch or clairvoyant once I met. An ancient medieval wizard spirit, who was locked in a deep dungeon, possesses me. Why? He studies magical stuff, yes is true, don't laugh cause if you do, I will kick you in the nuts. Apparently, I am his chosen link between the living world and the dead one and inspired subconsciously by the wizard and his magic. The only thing I know is that 'The Watcher' and the rest of my original fantasy figures made in 1998 are part of an old project from one of my hidden personalities, from my fantasy novel 'Human Hater'. Hidden personalities? And here we go with the stuff you need to get me into the insane asylum, here you have the written document that proves I am nut. Yes, I have three different personalities, yes, three: one is the Good Ol' Doc, the one who has to deal with real life, with patients and bills; the second is Alterton, the sculptor, the one who loves to give form and body to his imagination and visions; and the third one, yes, the third one is the worst, the dark one, the one who lives in everybody's unconsciousness, my Mr. Hyde, the writer. His name starts with an 'A' as the doc and the sculptor's name, but if I say his name to you I will have to kill you and the readers too. Yes, I am a nut, but who cares? My lady loves me and my family too, so all of you can go to hell and stay there, you little pieces of #@&\*C#!!!!!!"

**MR: I knew you were a sick man...but multiple personalities?! You are in trouble! What's in store for the future? What can we expect to see from the Mad "Alterton" Bizarre? What are you going to**





#### unleash on the modeling community?

ALTERTON: "The future. I am in the 'I hate tight pants! on superheroes in muscular pose' that everybody is doing period! I know I should not mention this, cuz, not a single company would hire me to sculpt for them.

"I do what I like to do. And right now I'm into the Alex Ross' style heroes, big, thick and 'More Real Supermen.' Don't get me wrong, I like the '80 and '90 heroes design, and I really like what other sculptors are doing, but I don't want to do it. In fact, I am so freaking denied to do it...that I really can't. Why? Because 'I hate tight pants on muscular posed superheroes' that everyone is doing! And it is really hard to change the good ol' school of making business from pre-painted-to-kits companies to action figures. It looks like they don't want to take any risk; they do what they think will sell as it has always been sold. Take a look around, the last works from every single company are mostly the same style, in some cases you cannot identify the sculptor. Of course, there are some sculptors who can trespass the company with their individual style. And I have said before, it is all about comic or movies, not original designs! No...original looks to be a bad word in a piece. Come on!!!!

"So, now I am doing some works for collectors and model kit companies in the style I am enjoying now, and I hope to keep doing it for a long time. If not, hey I have the other two personalities to go on!!!!" MR: Let us hear from one of the other Alterton personalities the "Writer" would you be as kind as to give us a little example of your writing talents? ALTERTON: "Hey, I thought this interview was about me, Alterton, but I am not a jealous guy, so let me ask him...Hey man, they want to know about your stupid novel....What?...Don't come to me with that...hey, be nice!...No, I cannot say that on a mag....not, that either...who the hell taught you that? ...I have told you that Poe and Lovecraft weren't nice people, you should not hang out with them anymore...what?...yeah, your mother...OK, OK...put the knife down, I will let you alone.

"No man, he does not want to come out and play. I told you, he is a little loner...I think there is too much light yet. Sorry. All I can tell you is that the story is a little long. He is going by the second book...hey stop that, that hurts...Sorry, I have to shut up, sorry."

#### MR: You have the privilege to work and studied under Gore Group, sharing the same air and space with Martin and Pablo. What is it like to study under these two master sculptors?

ALTERTON: "The same air, yes, smells like fart...the same space, yeah, smells like fart too. No, seriously, both are great human beings. They have no problems, they have no secrets. They are always there to give you a hand, to help and to share some advice. I have learned a lot on my visits to the Gore's Studio. So, crazy stuffs happens there. It's all about creation. All creation and imagination, and of course a lot of talent. Martin is the master in anatomy and Pablo does great women's bodies. Together, they are a great team. Every time I go there I want to burn the place...There you have it!!! Where is your talent now!!! JAJA-JA..." but no, I can't, because every time I am astonished by every new figure they are working on. I can say I have stared to sculpt seriously when I met them. I remember the first time, after phoning Martin, I went to the studio with some of my original sculpts like 'The Watchers' and 'Portal...', Martin said to me we should take pictures of them and

show them over the net. I was not really enthusiastic about it. They were my works and besides family and friends, nobody ever saw them, but he convinced me and he took the photos. A week later at Gore's site, Pablo created the 'Alterton Gallery.' Do you need more words to know they are great people? Two years have gone by and I think that without them and an extra impulse (from my girlfriend - to be my wife - and my family), I won't be doing what I am doing right now. I think I would be at the clinic working as dentist, forgetting this beautiful hidden world of fantasy and epoxy dreams, creation and passion for the sculpture, trying to figure it out a good way to get out of this trashy and disgusting flat world."

#### MR: A Bravo Channel "Inside The Actors Studio" question. Alterton was unaware of it being a joke. Think of James Lipton, Alterton. If you were a bird, what type of bird would you be and why?

ALTERTON: "What kind of sick question is that? Man, I think you need therapy! And you have the nerve to call me a sick person? Come on...but, anyway, you asked, I answer. Let me see...I'll be an owl, a nocturnal being, always hidden in the shadows waiting to scare the hell out you with whoo, whoo...or maybe that little bird in the back of the big animals, always annoying them. That would be a sick answer to a sick question...I guess. What did you expected me to say? A hawk? An eagle? Hilarious..."

#### MR: Can you describe what it is like to be a sculptor in Argentina? I don't know if we Americans realize the struggle one has to go through in your country to be an artist.

ALTERTON: "Only artists? As a dentist too, but I think my American colleagues are starting to feel the same stupid social security questions we are suffering here. Sorry, this is Alterton's interview...Yeah, get out of here you sissy doctor!

"Anyway, yes man, to be a sculptor here is a pain in the butt, not only a sculptor, all professions related to creation, comic and fantasy are a pain. All of us have to find work from the outside, because there is no market in Argentina, or in Latin America. Everything here is about soccer, dictators and corrupt politicians. There is no 'Fantasy Culture' here. Argentina used to have great writers and comic artists back in the '40s and '50s, when Argentina was considered one of the ten most evolved countries in the world. All the people enjoyed that kind of art, but as time went by, the governments were changing and the life became harder, the country was burned by corruption (national politicians and international ambitions and pressure, but corruption at last) so there were no place for comic or fantasy art, everybody have to searched outside Argentina's boundaries for work. Nowadays if you are a comic artist, or a fantasy-toy sculptor you are a 'not a grown up' adult, because these things are considered to be for children, and only for children. They don't understand or they laugh when I say, for example, the regular age for model kit buyers is about 30 to 40, they say 'Oh yes, I used to build plane models when I was ten.' Or that pre-paints are considered as a collection items or as investment for the future. Here it is not common, in fact, it is very strange. I told you, when I started to sculpt comic figures I thought there was no market in the entire world. Funny, isn't it? That's why I love the Internet. It is great!



# GOLDFINGER'S NEMESIS

## 007<sup>™</sup> Recreating James Bond's Spy Car by Hilber Graf

James Bond is one of the most popular and longest lived motion picture icons. For over forty years the Bond spy genre films have permeated clothing styles, social customs, toys and sporting equipment, automobile tastes and even soap on a rope. Model building has been no exception.

I sat in a dark theater in 1962 to see the initial 007 film, Dr. No, for my first time. It was a baptism of sorts for a male child. Too young to fully understand what flashed by on the big screen, nevertheless, I was completely hooked. By 1965 the Aurora model company acquired license to produce James Bond model kits and this fledgling modeler seized them all. Airfix/Humbrol, the top British model producer of the time, also began production of 007 subjects in styrene.

My favorite 007 gadget was "the world's most famous car," James Bond's Aston Martin DB5. It had been many years since I built anything Bond, so when I accidentally discovered an old Airfix model of the DB5 at a kit swap meet, the subject screamed out to be revisited.

### "No Mr. Bond, I expect you to die!"

Bond's Aston Martin DB5 appeared in four films: Goldfinger (1964), Thunderball (1965), Goldeneye (1995) and Tomorrow Never Dies (1997). Goldfinger is considered the quintessential Bond movie and where the DB5 had its most screen time. A scene from this film demanded to be the subject of my diorama project, but which one?

There were car chases in the Swiss Alps, encounters with a lovely female co-star and an exciting pursuit scene at villain Goldfinger's factory where 007 was captured. It was at the factory complex where we saw the DB5's most wild gadget in action - a passenger ejector seat. Bond surprises his gun-toting guard by propelling him through the Aston Martin's roof. That was my diorama scene!

Logging onto the Internet, I searched out websites devoted to everything James Bond (try [www.universalexports.net](http://www.universalexports.net)). It was easy to glean a treasure trove of photographs and inside information. I loved to discover that over 75 percent of the world's moviegoers have seen Goldfinger at least once. The budgeted \$3.5 million production earned \$124.9 million in worldwide release. There were also a number of firsts. The first use of a bulletproof vest anywhere was in Q's lab scene. It was the first Bond film to be nominated for an Oscar (Best Sound Effects 1964). The brand new Ford Mustang made its first motion picture appearance. It was also the first film a "Bond Girl" was killed. If allowed, I would rattle off Bond trivia all day, but we have an Aston Martin warmed up and ready for us to get behind the wheel!

### Welcome to Switzerland, Mr. Bond

Auric Goldfinger's gold smelting plant was supposed to be

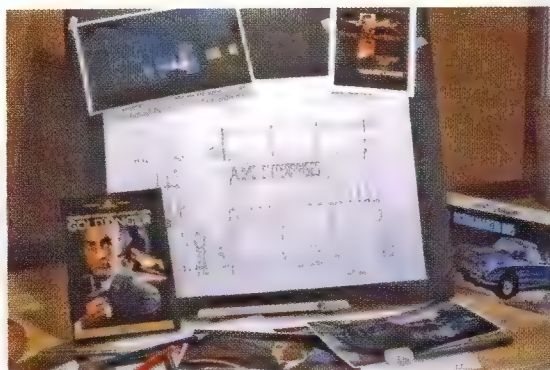
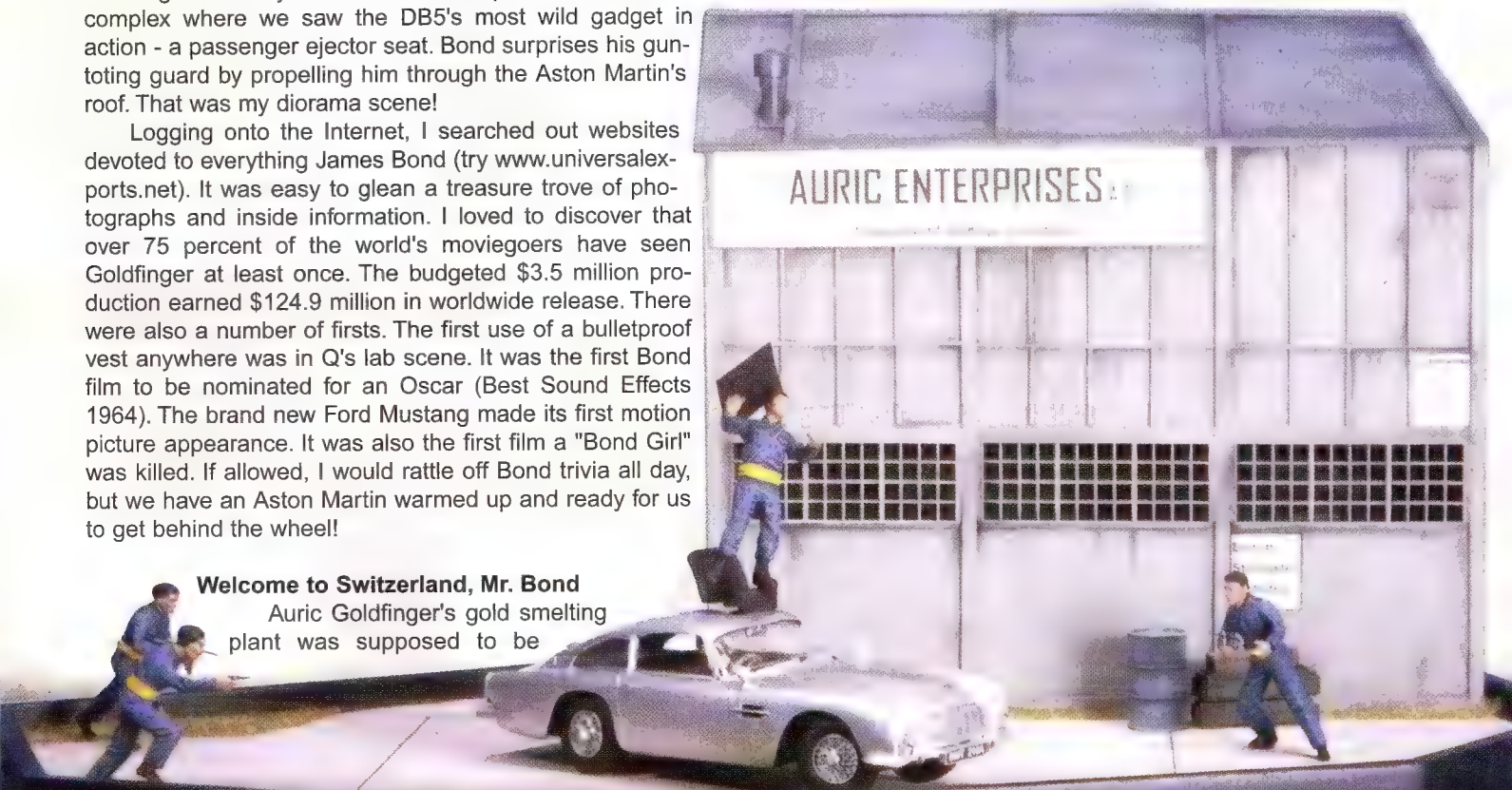


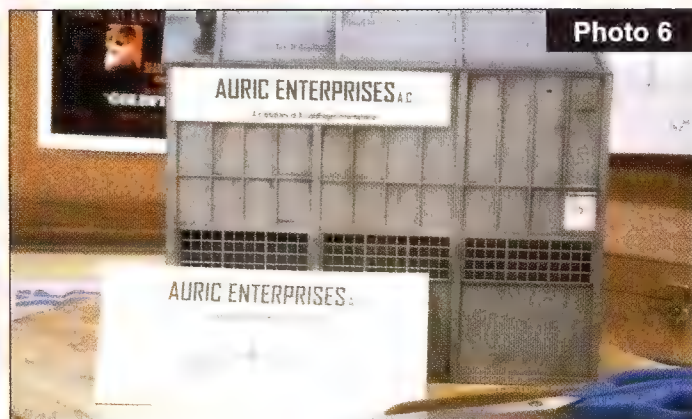
Photo 1



Photo 2







located in the Swiss Alps, but geographical features bore no impact on my diorama scene. All I required to depict were a street and small portion of a warehouse. Though I've probably seen Goldfinger at least 40 times since its 1964 release, any excuse to indulge myself again was welcome. After studying the factory scenes and various stills, a plan was drawn for my diorama base and its elements (**Photo 1**).

I habitually tackle most diorama projects from the ground up, meaning I prefer to create my "set" first. The practice aids me in establishing interactive relationships between my "actors" and their environment. Unusual base shapes and off-center balance attract attention, adding visual interest. There's no law stating diorama bases must be a rectangle or square. Too many right angles make for a rigid, boring design.

An 11x16" wood plaque was selected and I sawed off the corners to make a seven-sided base. A basswood strip was glued to the topside edge, which gave the base a nice look and neatly contained the groundwork (**Photo 2**). Seams and gaps were filled with wood putty, sanded, then the overall base was spray painted black.

The miniature building on this diorama wasn't as complex as it appeared to be. My plans called for a box with a slanted top, representing a portion of roof. Evergreen Scale Models plastic sheets, .060" plain and clapboard, were cut to match drawing measurements. Tiny drops of superglue held the walls together long enough for me to run a bead of liquid plastic cement along all inside seams. This resulted in quite strong bonds. Leftover model railroad building windows, matching the general appearance of windows on the full size structure, were scrounged from my spare parts box, along with a tiny access ladder and roof ventilation fan (**Photo 3**). Other surface details were quickly cut from various sizes and lengths of Evergreen strip. A little Bondo filled seams, then sanded smooth, and in about an hour, Goldfinger's warehouse was more or less built (**Photo 4**).

No need for a complicated paint job here, so I rapidly spray painted the structure Testors Light Sea Gray, Navy Aggressor Gray and Flat Black, straight out of the cans. Particular sections were protected from overspray by masking tape, as I changed colors. Ground pastel chalks were then carefully brushed into







recessed areas to create shadows. The chinks were permanently set by a light overspray of Testors DullCote (**photo 5**). Computer generated signage, printed on white adhesive backed sheets, added a touch of realism to my building corner (**photo 6**).

Moving on to the ground, I pencil sketched lines where I wanted to locate street and lawn areas, keeping in mind the "no-parallel-to-base-edges" design philosophy.

To "pave" my street, I chose an unusual product that is now, unfortunately, difficult to locate. In the 1990s, Arizona Rock & Mineral Company specialized in natural landscaping materials intended for model railroad layouts. They produced dozens of fascinating scenery items that were, simply stated, ground Arizona rock. Born of the real thing, these products allowed modelers the ability to recreate extremely authentic-looking landscapes. Their materials line was carried for a while in the better stocked railroad model shops, but has all but disappeared over the past two years. Several years earlier I had the foresight to purchase a large supply of landscaping items directly from the manufacturer. Woodland Scenics currently offers their own "Road System," which includes Smooth-



It (a plaster material for pouring roads) and top coat colors. I personally prefer the Arizona Rock product, but look for this substitute at your local model railroad outlet.

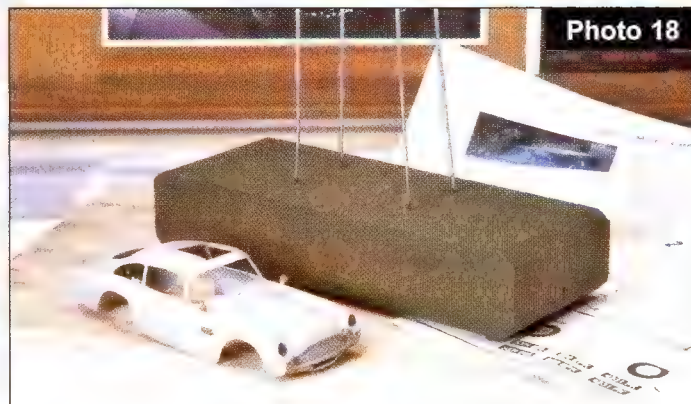
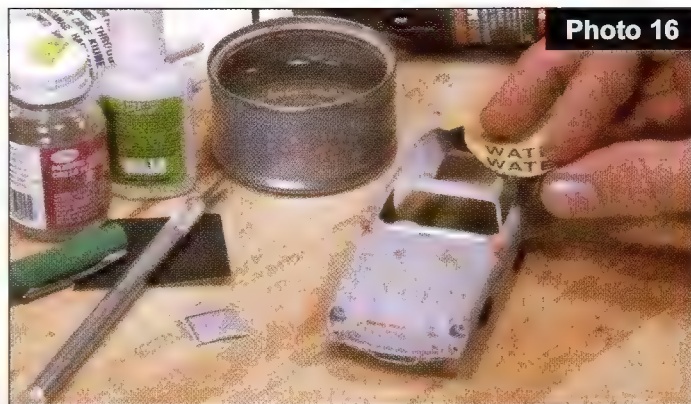
Arizona Rock "Concrete Paving Material" (product #129) was easy to use. This material was mixed in a disposable cup with a 50/50 mix of white glue and water. I adjusted the mix until it became the consistency of toothpaste. A pallet knife was used to spread it across the area marked for the street. Concrete dried very hard overnight and, because the material was already tinted, to a realistic color (**photo 7**). Expansion joints were cut using a scribe and straightedge, then darkened with a soft lead pencil.

Static grass is a fiber flocking material, consisting of countless individual blades that may be the best product available for simulating lawns. There are many brands available; I used VLS Creation's #TC 3008 Medium Green. To apply Static Grass, spread white glue to where you want your lawn. Generously sprinkle on Static Grass and allow it to set for a minute or two, then gently blow off the excess. Many of the individual fibers will stand upright (**photo 8**).

My handy parts box supplied an oil drum and shipping







crates for detailing this scene (**Photo 9**). The movie set was now complete and ready for my cast to hit their marks.

#### A handful of henchmen

Communist China backed Goldfinger in his plot to contaminate Fort Knox with radiation, so most of his henchmen were Asian. Wearing medium blue coveralls, bright yellow cummerbunds and black sneakers, they were dressed like comic book bad guys. Bond, in this escape scene, wore all black clothing. The DB5 kit's 1/32nd scale made it easy to locate figure parts. I borrowed heads from DML's Viet Cong and scrounged body parts from my box of kit leftovers (**photo 10**). One henchman was to take an aerial journey via ejection seat and the others were running around as 007 attempted to get away. A seated Bond emerged from my pile of parts box items.

Most poses were easily achieved by swapping body parts back and forth until I got the look I wanted. A little trimming by hobby knife and a blob or two of Magic Sculp later, I had my actors (**photo 11**). I didn't have time for an elaborate paint job, nor did I think it was necessary for this diorama. The figures were first primed in Testors Flat Black (**photo 12**). Quick dry-brush technique applied acrylic colors to each figure, allowing a trace of black to remain in recesses for shadows. Their faces received a series of overlaid washes to achieve a hint of depth. This wasn't my favorite method of painting figures; however, it was expedient and usually worked well for small scales (**photo 13**).

#### "Ejector seat? You must be joking."

"I never joke about my work, 007," Q replied. The DB5 is synonymous with James Bond and is his most memorable gadget. Only 1012 Aston Martin DB5 automobiles were produced, its run being from 1963 through 1965. The sleek alloy body was designed by one of Italy's leading auto styling houses and equipped with a six cylinder 4.0 liter engine, which gave her a respectable top speed of 150 mph.

Three Aston Martin DB5 models were built specifically for the film. Two were used only for promotional purposes, but the hero car was equipped with "Q" branch equipment, most of which were featured in Goldfinger. For fun, let's list them:

- 1) Rotating European license plates with numbers BMT 216A (British), LU 6789 (French) and 4711-EA-62 (Swiss).
- 2) Two short barreled .303 Browning machine guns hidden behind the front turn signals.
- 3) Smoke-screen unit.
- 4) Oil ejecting device behind tail lights. (In Thunderball these became water cannons.)
- 5) Pointed "Commando Spikes" ejected from behind tail lights (not used).
- 6) Hydraulic bulletproof steel plate covering rear window.
- 7) Bulletproof windows.
- 8) Radar.
- 9) Extending front and rear bumper rammers for close combat (not used).
- 10) Tire cutters in the wheels.
- 11) Passenger ejector seat.
- 12) Radiotelephone housed in driver's door panel.

After Thunderball, one of the promotional automobiles was converted back to a standard DB5 and sold as a used car. The other promotional vehicle changed hands many times and recently resold at auction to a collector. As for the hero DB5, it was stolen in 1997 and has never been seen again!

I'm not heavily experienced in model car building, but have indulged in military vehicles and the basics are more or less similar. The 1/32nd scale Airfix DB5 was selected by accident, but it was a good choice for this project (**photo 14**). A larger scale vehicle kit would have considerably increased the diorama size. This smaller scale allowed a more displayable base and, as I demonstrated above, afforded me the ease of creating compatible figures. The kit was released in 1989, consisted of 49 parts and boxed as a "Skill Level One" product. A simple





Photo 19



Photo 20



Photo 22



Photo 21



Photo 23

model, it suffered mainly from minimal interior details, no chromed parts and hollow-back styrene tires.

My first task was to clean up the parts. Parts flash, a common problem with less expensive injection molded kits, was evident on a few pieces and trimmed off by a sharp hobby knife (**photo 15**). Bondo filled small sink holes on the body and then sanded smooth. After viewing the movie scene where the DB5 made her first appearance, I noted location of the ejection seat roof panel. Using an architect's template and fine point marker, I drew a square on the roof. The panel was then removed by a cut-off disc fitted to my Dremel moto-tool. Any nicks were filled and the body gently sanded with 400-grit paper (**photo 16**). Tiny windshield wipers were fabricated from styrene strip and fitted to the body. Bond's Aston Martin was equipped with a pair of sport rear view mirrors mounted to her fenders. Mine were carved out of plastic mold trees.

Chassis subassembly followed the instruction sheet, supplemented by a few detail touches of my own. The hollow tires were filled with Magic Sculp, making them appear more realistic. Basic undercarriage parts were completed as per the instruction sheet, with the exception of the front wheels. I turned axel parts 1 and 2 together to simulate Bond steering his DB5 around a curve. Floor pedals were cut from plastic sheet and a styrene rod gear shift lever was added (**photo 17**). A bit of non-sensical "gizmology" was then created for the passenger seat floor to represent some type of rocket propelling device for the ejector seat.

Painting my car body was next. Aston Martin described the Bond DB5 car color as "silver birch," a silver gray shade. I tested a number of brands of model car spray paint on a spare car body without much luck at discovering a true match. Frustrated, I grabbed a can of Tamiya's Silver Leaf. It looked good enough on the test coat, even if it didn't exactly duplicate the movie car's finish.

Many years ago I created miniatures for motion picture effects. Roy Stevens, a great modeler at the studio I worked for, turned me on to a clever paint stand he invented for airbrushing model car bodies. It consisted of a block of wood with two heavy wire loops (**photo 18**). The loops could be bent to hold a model firmly from its inside. He didn't have to hold the model and it eliminated fingerprints on fresh paint. I've since lost con-

tact with this talented gentleman, but his handy gizmo has remained a favorite tool on my workbench. Thanks Roy! Not being a skillful car modeler, I did my best to paint the DB5 body (**photo 19**).

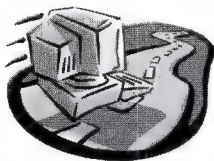
Luckily, this car was only one element of the overall scene and didn't beg for the close scrutiny a stand-alone model would. I used Krylon Original Chrome spray paint on the bumpers, grille and hubcaps (**photo 20**). The chassis subassembly received a coat of Flat Black and I mounted my Bond figure in the driver's seat (**photo 21**). Windshields and headlights were installed, then the chassis was glued into place. All chrome parts were attached and I added two license plates generated by a computer graphics program. Lastly, the ejected henchman and passenger seat (**photo 22**) were connected by hidden wire to the Aston Martin roof (**photo 23**).

#### Mission completed, 007

Bond's DB5 was positioned on the roadway, turned at a slight angle as if it was being steered around the building corner (**photo 24**). My henchmen were next. Each one was carefully located, keeping a sense of design balance in mind (**photo 25**). At times this was a tedious project, especially coping with a model subject I normally don't build. Overcoming obstacles are an intrinsic part of this hobby. I was satisfied the final results accomplished my mission.







# IT'S ON THE WORLD WIDE WEB!

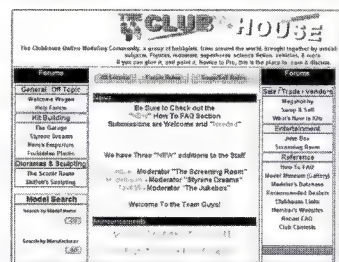
PLACES FOR MODELERS TO CHECK OUT ON THE SUPERHIGHWAY!

- **Amoktime**  
<http://www.amoktime.com/>
- **Apple Movie Trailers**  
<http://www.apple.com/trailers/>
- **ARMS Model It**  
<http://www.armsmodelit.com.au/>
- **Aves Studio**  
<http://www.avesstudio.com/>
- **Bare-Metal Foil**  
<http://www.bare-metal.com/>
- **Batman-On-Film**  
<http://www.batman-on-film.com>
- **Burbank House of Hobbies**  
<http://www.houseofhobbies.com/>
- **Clubhouse**  
<http://theclubhouse1.net/>
- **Cretaceous Creations**  
<http://www.triunecomunications.com/cc/>
- **CreatureScape**  
<http://www.creaturescape.com/>
- **CultTVman Sci-Fi Modeling**  
<http://www.cultvman.com/>
- **Diamond Select**  
<http://www.diamondselecttoys.com/>
- **Digital Bits**  
<http://www.thedigitalbits.com>
- **DRONE**  
<http://www.dronemagfvmc.com/>
- **Graf-Fiti Creations**  
<http://www.graf-fiticreations.com/>
- **Hi-Way Hobby House**  
<http://www.hiwayhobby.com/>
- **Hobbytalk Bulletin Board**  
<http://hobbytalk.com>
- **Hobbytown, USA**  
<http://hobbytown.com/>
- **IPMS/USA**  
<http://www.ipmsusa.org>
- **Iwata Airbrushes**  
<http://www.iwata-medea.com/>
- **Jean-Louis Crinon**  
<http://www.theexo.com/crinon.htm>
- **Kalmbach Publishing**  
<http://www.kalmbach.com>
- **Lunar Models**  
<http://www.lunarmodelsonline.com/>
- **MegaHobby.com**  
<http://www.megahobby.com/>
- **Monsters in Motion**  
<http://www.monstersinmotion.com/>
- **Polar Lights**  
<http://www.playingmantis.com/>
- **Resin Crypt**  
<http://www.resincrypt.com>
- **Revell-Monogram**  
<http://www.revell-monogram.com>
- **Skyhook Models**  
<http://www.skyhookmodels.com/>
- **Starship Modeler**  
<http://www.starshipmodeler.com/>
- **Tamiya America, Inc.**  
<http://www.tamiya.com/>
- **Testors**  
<http://www.testors.com>
- **WASCO Taxidermy**  
<http://www.taxidermy.com/default.html>
- **WonderFest™**  
<http://www.wonderfest.com/>
- **Woodland Scenics**  
<http://www.woodlandscenics.com/>
- **X-Plus USA**  
<http://www.xplususa.com/>

Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting a URL, no guarantee is implied or stated that said URL will be listed.

## You Are Not Alone!

Come join us at the NEW Clubhouse for fun and plenty of discussion about modeling!



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Note new URL! —> <http://theclubhouse1.net/>



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**Tel: 650.563.9044**  
**Fax: 650.563.9018**

New Website:  
**[www.lunarmodels.com](http://www.lunarmodels.com)**



Metaluna Mutant

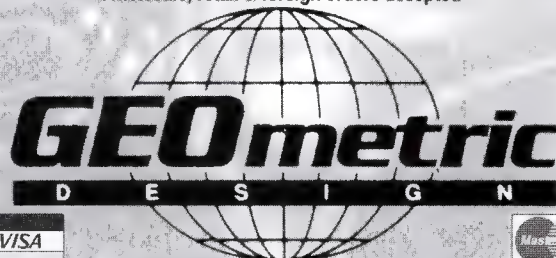
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# COMING AT YOU!



• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Coming at You!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

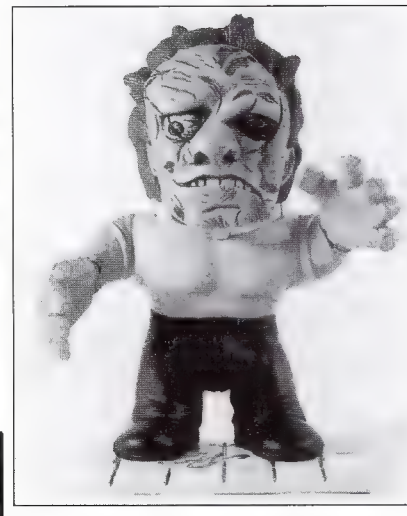
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## Dr. Voodoo...

"makes" a new friend! Sculpted by William Lynn, the Teenage Frankenstein super-deform resin kit is now available.

He's coming after you, fresh from his debut in the classic B-movie horror film "I Was A Teenage Frankenstein from 1957"! Ready to terrorize your neighborhood in search of "friend," don't try to trick him or you will meet a horrific end. There are four highly detailed pieces to this kit. The base consists of a tiled operating/lab floor with a pair of scissors (that were used to remove his bandages to expose his face). He stands 5 3/4" tall by 4 1/2" wide when assembled. A box is included, which depicts a photo of a built/painted kit on the front to use as a rough guide for painting and a signed and numbered gift certificate.

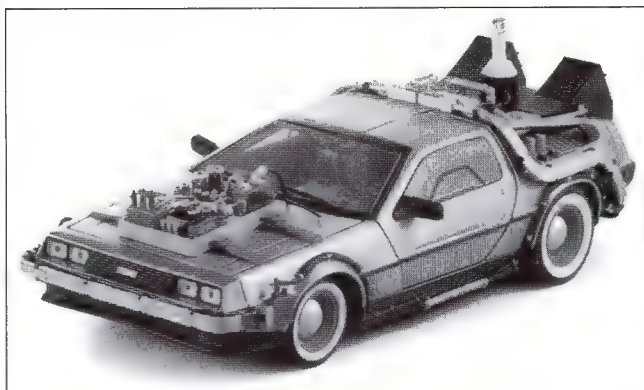
For more information, including pricing, contact: **William Lynn, Attn: DRV, PO Box 26067, St. Louis, MO 63136 or [electrovelvet@aol.com](mailto:electrovelvet@aol.com)**



## Comet Miniatures...

presents a 1:18th scale Back to the Future DeLorean II, die-cast metal. The time travelling DeLorean from the second "Back to the Future" movie featuring opening gull wing doors and front luggage compartment, working steering, Mr. Fusion power source and folding wheel arrangement.

Also available is the 1:18th scale FAB 1 from the recently released Thunderbirds movie, die-cast metal. Features opening doors, canopy, front and rear compartments with engine detail and transforming wings. Both of these are produced by SunStar. For more information, contact the folks at Comet Miniatures: <http://www.comet-miniatures.com>

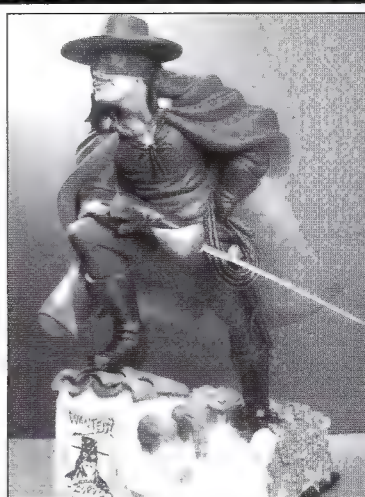


## Electric Tiki...

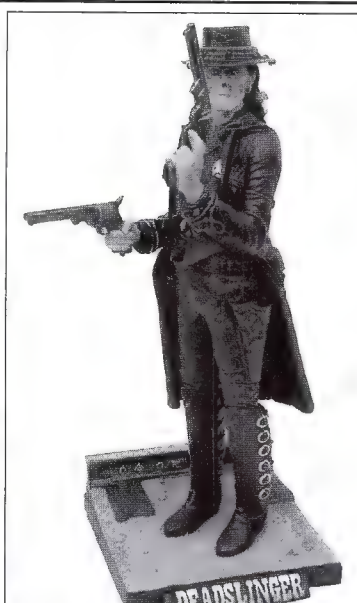
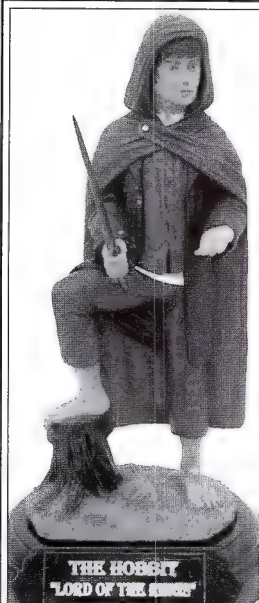
announces the release of several high-quality pre-painted statues. First up is Zorro. Generations of fans have come to love the adventures of this legendary masked swashbuckler and his sign of the "Z." At app.

12" tall, Zorro stands heroically poised atop a detailed adobe building with red spanish tiles, brandishing his saber of justice and ready to defend the rights of the weak and powerless. Based on a design sketch by Alex Toth. Sculpted by Ruben Procopio. SRP \$150. Scheduled for release in August/September.

Also available is the Hellboy Junior macquette, limited to 500 pieces and based on a design by Bill Wray. This teeny-weeny mini-macquette can be yours today! To check out their full line of products, contact them at: **Electric Tiki Design, Inc., 3108 Glendale Blvd. #101, Atwater Village, CA 90039 • Tel: 818-244-4591 • [info@electrictiki.com](mailto:info@electrictiki.com)**







### **N&T Productions...**

presents a number of new ones for you. The Hobbit is available and so is Deadslinger. Deadslinger stands approximately 12" tall and is priced at £60 for the kit, or £80 for the kit built and painted.

N & T offers a full line of kits and busts as well as a painting service. Check them out for their full line at:

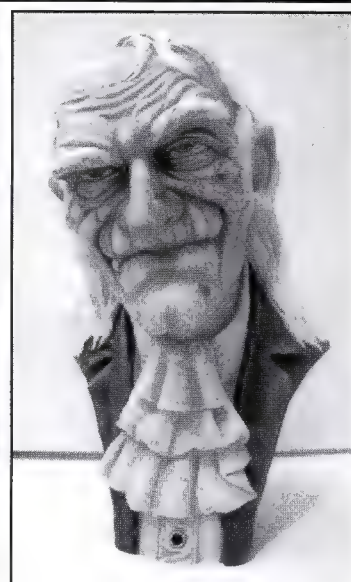
<http://nt-productions.com> • [sales@nt-productions.com](mailto:sales@nt-productions.com) or via telephone at: +44 191 4563741

### **Jimmy Flintstone Studios...**

presents a couple of busts for your painting pleasure. Cousin Eerie bust is 1/3 scale, solid resin and is sculpted by Chris Elizardo. Uncle Creepy is also produced in 1/3 scale, solid resin and sculpted by Chris.

Both busts are priced at \$40 retail, plus shipping and handling. Find out more by contacting Jimmy at: <http://www.jimmyflintstonestudios.com/> or for a catalog, send \$5.00 to: Jimmy Flintstone Studios,

PO Box 371, Hales Corners, WI 53130 • Tel: 414.425.9592 • Fax: 414.425.4828 • [flintstonestudios@wi.rr.com](mailto:flintstonestudios@wi.rr.com)



### **Masterpiece Models...**

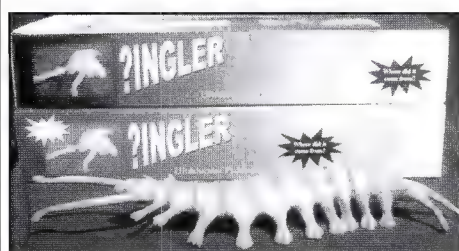
announces the release of The Liberator, a 12" long resin assembly kit this model will retail for \$69.95 comes with Decals and Stand. A very easy to assemble and paint kit. We accept Checks or Money orders. For Credit card orders please call **360-256-1488**. Contact: Masterpiecemodels, 7907 NE St Johns Rd, Vancouver WA 98665.

### **Iwata-Medea...**

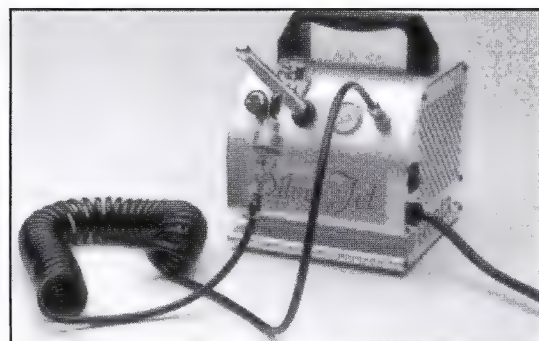
presents the new Iwata Studio Series Silver Jet Compressor, model #IS-50. The Silver Jet is a powerful, compact, reliable and super-quiet little workhorse in a sturdy silver-finished metal housing. Some of the special features included are a coiled air hose, built-in airbrush holder, pressure gauge and pressure adjustment knob. The maximum pressure for the Silver Jet is 40psi, while the working pressures are adjustable from 10 - 18 psi. Every Silver Jet compressor comes with a FREE Iwata Pistol-Grip Filter for your Iwata Airbrush, a \$29.95 value. For more information, check it out at: [www.iwata-media.com](http://www.iwata-media.com) or write Iwata-Medea, Inc., PO Box 14397, Portland OR 97293.

### **Ultratumba Productions...**

presents a few new ones for your consideration. The ?ingler is 20 inches in length by 6 inches wide and is cast in a slightly flexible resin. Each one is hand-painted. Limited to 200 castings with a price of \$50, priority postage included. Next is Robot vs Aztec Mummy (not shown). Contains 10



solid-resin pieces, including detailed base. \$25 plus priority postage. Contact: Ultratumba Productions, PO Box 478, Eastlake CO 80614 • [ultratumba@earthlink.net](mailto:ultratumba@earthlink.net) [www.ultratumbaproductions.com](http://www.ultratumbaproductions.com)





# Goodies & Gadgets

## Hot Wire Foam Factory Tools

The good folks at Hot Wire Foam Factory sent us a few goodies that we thought we'd take the time to highlight for you. The **#K05 - AC 3-In-1 Hot Wire Kit #16137** includes the following:

- Carrying case
- Sculpting Tool (with 6 wires)
- Hot Knife
- Engraving Tool
- AC Power Supply
- Hot Wire Foam Factory Video

**The Sculpting Tool** is the company's most popular and versatile tool for freehand sculpting, carving and scroll cutting. According to them, making realistic hills and mountains has never been easier. Cuts foam like a hot knife through butter. The Hot Knife is a combination hand held scroll saw and power drill that cuts foam with fast, clean surgical precision. The 4" blade is made from thin tough steel, with a unique round shape that slices quickly and cleanly in any direction like magic. The Engraving Tool is perfect for engraving bricks, blocks, stones, words and other shapes for detailed-looking walls, abutments, portals, slats, cobblestone roads, signs and more. A fine finishing tool for detailing any type of 2-D or 3-D sculpture or model. Only the tip heats up.

The above kit weighs 4 pounds and retails for \$99.95.

Another product shown in the photo is the **#025 - Interior Foam Coat #16149**, which is used for smoothing and hardening foam surfaces. Once dry, it is sandable. Weighs 2 pounds and covers 6-20 square feet. Retail price is \$9.95 plus s/h.

Lastly, the above listed products are sitting on a large piece of Construction Foam (##16151), measuring 2" x 16" x 24".

A set of 6 of these pieces can be purchased at a retail cost of \$29.95 (weighing 5 pounds).



Many other Pro-quality kits are available, along with accessories. For the model-maker or diorama artist who enjoys creating or enhancing their own bases for their models, tools like these are invaluable.

We have used Hot Wire products previously, a few years back and there are some important upgrades between what they sent us then and now. The tools are now produced with on/off switches, which of course makes things easier when using them. The handles have also been retooled so that they are more ergonomic and comfortable to hold and use. Great changes for a great product!

For more information on these and their full line of products and accessories, contact them at:

**Hot Wire Foam Factory**  
1234 W. Maple Ave.  
Lompoc CA, 93436

• Toll Free •

1-866-735-9255

• E-mail •

[faqs@hotwirefoamfactory.com](mailto:faqs@hotwirefoamfactory.com)

• URL •

[www.hwff.com](http://www.hwff.com)





## • Resource Review •

### Riddick from Spoiled Brat Models

Here's a new one from a new company that we wanted to highlight for you, even though we didn't have the time to do the full build-up and paint job.

Riddick is obviously based on the movie starring Vin Diesel and the short synopsis is that "...Diesel reprises his star-making *Pitch Black* role of enigmatic anti-hero Richard Riddick...(who)...has spent the last five years on the move among the forgotten worlds on the outskirts of the galaxy, eluding mercenaries bent on collecting the price on his head. Now, the fugitive finds himself on the planet Helion, home to a progressive multicultural society that has been invaded by the Lord Marshall, a despot who targets humans for subjugation with his army of warriors known as *Necromongers*." (From the Official Web Site of the Chronicles of Riddick, ©2005 Universal Studios.)

This particular kit is excised from a scene at the beginning of the movie where Riddick is attempting to make his escape from those who would capture him. He is depicted running through the cave. The model is cast in 6 cold-cast porcelain pieces (including the base), and 2 white metal pieces. Riddick stands just under 8" tall.

Riddick's left leg is a separate piece and when gluing this piece onto the upper portion of the leg, you'll need to do some putty work to hide the seam. Likewise when you attach both arms. Since he's wearing a tank top, his arms are bare, so for the seam to be eliminated, puttying is a



Photo by Rhythm & Hues - © 2004 Universal Studios. All rights reserved.

must.

The sculpting, by Joe Simon, as well as the casting is wonderful. It's a very nice piece and there is a lot that can be done to extend the base if the modeler desires. Money orders and PayPal accepted. Cost is \$100 plus s/h. Want your very own Riddick? Get it from:

**Spoiled Brat Models**

**Dale Mattingly**

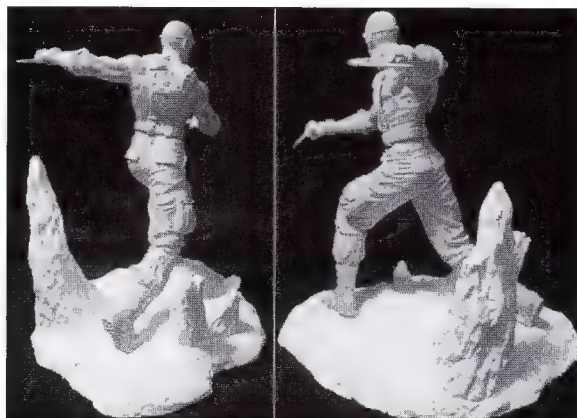
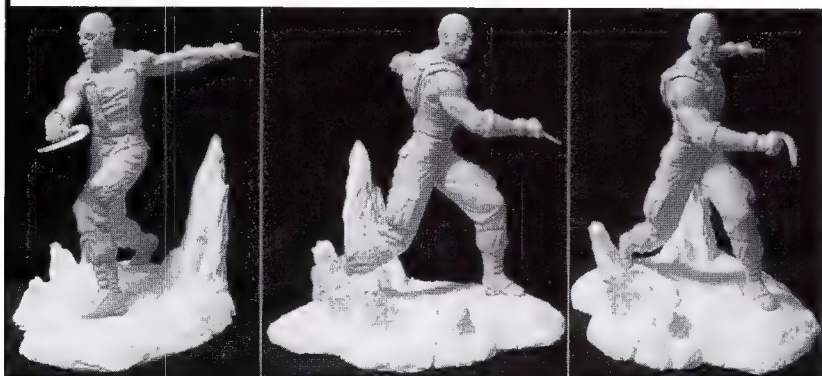
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# CHALLENGE!



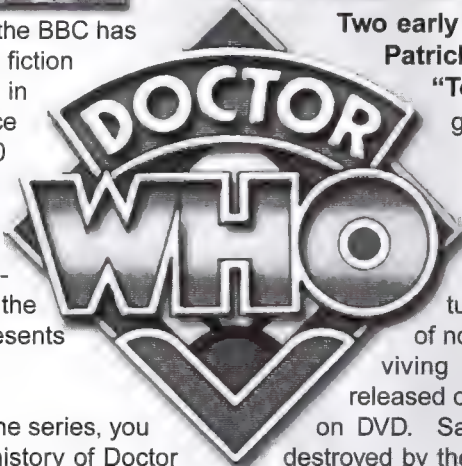


# YOU CAN'T KEEP A GOOD



# TIME LORD DOWN!

**A**fter a long absence from television, the BBC has resurrected the classic cult science fiction show Doctor Who. What started in 1963 became the longest running science fiction show of all time, running over 1000 episodes before it went off the air in 1989. Seven actors portrayed the Doctor over the years, all with very different appearances and personalities. There was a television movie in 1996 that introduced the eighth Doctor and now the new series presents Christopher Eccleston as the ninth Doctor.



For those of you who are not familiar with the series, you don't need to know much about the long history of Doctor Who to enjoy it. Each adventure is self-contained, serialized over several episodes. In America, the serials are often edited into movie formats. What you need to know is that the Doctor is a Time Lord, capable of traveling through time and space in his TARDIS. The TARDIS is supposed to have shape-changing abilities, but the Doctor's TARDIS is stuck in the shape of a British police call box. And please note: the TARDIS is bigger on the inside.

Throughout his adventures, the Doctor is accompanied by a number of companions, most often from Earth, and frequently female. Of course, the female companions are good screamers and that comes in handy when the Doctor meets some of his evil alien enemies such as the Daleks, the Cybermen, or the renegade Time Lord called the Master. These aliens were always menacing despite the low production values of the show. All of this was part of the charm of the Doctor Who.

Doctor Who was very popular in the United States in the 1980s as adventures featuring the fourth Doctor, Tom Baker, were broadcast on PBS stations around the country. The pro-

Two early adventures with William Hartnell and Patrick Troughton are "The Aztecs" and "Tomb of the Cybermen."

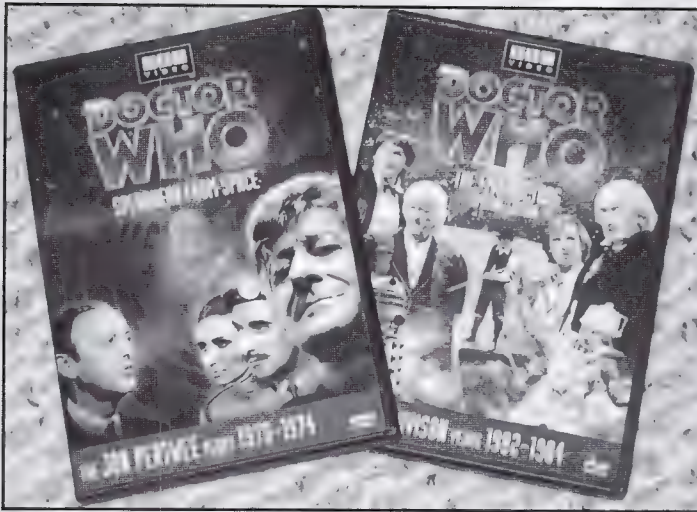
gram remained popular until the series ended in 1989 and retained a cult following ever since. To this day there are still Doctor Who conventions in America, most notably Gallifrey One in Los Angeles. In England, the Doctor's adventures continued beyond television in a series of novels and audio adventures. All of the surviving episodes of Doctor Who have been released on VHS and they are slowly being released on DVD. Sadly, 108 episodes are lost, having been destroyed by the BBC in the seventies when they saw no future use for them.

The show debuted in 1963, as an experimental television series. Many of the early adventures utilized time travel to explore world history, such as "Marco Polo" and "The Aztecs," but it was the second serial that really shaped the program and forever enshrined Doctor Who in popular culture. That episode was entitled "The Daleks."

The Daleks were an alien race encased in robotic shells. They seemed to have had one mission...to "EXTERMINATE!" Many children were so terrified by the Daleks that they watched the show from behind the living room couch. The Daleks were immensely popular with the public and soon they were everywhere from comic strips to toys. The Daleks appeared throughout the run of the show and have put in an appearance in the new series as well.

William Hartnell was the original Doctor in 1963, playing an elderly, crotchety old man traveling with his granddaughter Susan. At that time, the Doctor was a bit mysterious and his





**Left: "Spearhead from Space" was the first episode with Jon Pertwee and "The Five Doctors" was an anniversary show from the Peter Davison era. Right: "The Key of Time" box set features six episodes starring the most popular Doctor, Tom Baker.**

background had not been fully established. Two episodes are available on DVD: "The Aztecs" and "The Dalek Invasion of Earth." Also worth viewing on VHS are the original serial, "The Unearthly Child," as well as the final adventure, "The Tenth Planet." The final episode of the "Tenth Planet" is a reconstruction of the lost episode and features the first "regeneration" as a new actor was cast to play the Doctor.

Patrick Troughton's Doctor was a big change from Hartnell's portrayal. The second Doctor is often described as a "cosmic hobo," who could be testy and comical. Unfortunately, many of the second Doctor's adventures are lost, but "The Tomb of the Cybermen" and "The Seeds of Death" are out on DVD. "The Ice Warriors" and "Wargames" are episodes worth checking out on VHS.

Jon Pertwee took over as the third Doctor in 1970 and became more earthbound. Pertwee's Doctor was more dashing, sort of a James Bond from space. He worked closely with UNIT, a special organization designed to defend Earth from alien invaders. It was the third Doctor who first encountered The Master, an evil Time Lord who would battle the Doctor for years to come. "Spearhead from Space" was the first episode with Pertwee and is available on DVD along with "The Three Doctors" and "Carnival of Monsters." "The Three Doctors" was the 10th anniversary show and actually teamed up Pertwee with Hartnell and Troughton.

When most people think of Doctor Who, they think of Tom Baker, the fourth actor to play The Doctor. Baker was the most popular in the history of the series, playing the role for eight years and gaining wide exposure in the U.S. Baker was a bit whimsical, wearing a long coat, floppy hat and a trademark long scarf. He is well represented on DVD and some notable adventures are "Pyramids of Mars" and the "Key of Time" box set. Douglas Adams, author of Hitchhiker's Guide to the Galaxy, was one of the writers on "The Key of Time." Other popular episodes that can be found on VHS are "Genesis of the Daleks" and "The Sunmakers."

Peter Davison took over the role in 1982. The fifth Doctor was younger and more intellectual than previous incarnations.

During his three years, the Doctor encountered many of his old villains including the Master, the Daleks, the Sea Devils and many others. A highlight of his tenure is "The Five Doctors", another anniversary story that teamed up all five incarnations of The Doctor, though Baker was only represented in film clips. Also on DVD are "Resurrection of the Daleks" and "Caves of Androzani."

Davison was followed by Colin Baker as the sixth Doctor. Colin Baker's Doctor was brash, bold and very opinionated. His wardrobe was a bit of a fashion disaster, though very colorful. These episodes were marked by turmoil behind the scenes as the BBC tried to cancel the show. Among the highlights of these episodes was "The Two Doctors" that saw the return of Patrick Troughton to partner with Colin. This is out on DVD, along with "Vengeance on Varos." Also popular is the thirteen episode arc called "The Trial of a Time Lord," which has been released as a VHS box set.

Sylvester McCoy became the seventh Doctor in 1987 and his portrayal was comical and bumbling, yet he also had a dark side. Two popular McCoy episodes are on DVD, "Remembrance of the Daleks" and "The Curse of Fenric." Unfortunately, times were changing and the public's interest in Doctor Who was waning. The series was cancelled in 1989.

In 1996, the BBC teamed with Fox in the U.S. for a television movie, which was also a pilot for a new series. Sylvester McCoy returned to regenerate into the eighth Doctor, now played by Paul McGann. The TV movie was a bit controversial among fans, as many labeled it too "Americanized." More controversial was the Doctor actually kissing a woman! The movie was poorly promoted by Fox in the U.S. and this doomed it to fail. This movie is not out on video in the US, but can be imported on DVD from England.

Now, in 2005, the series has returned. The stories are self-contained rather than serialized and the production values are considerably higher. The BBC is heavily promoting the show and it has been a ratings success. Christopher Eccleston as the ninth Doctor has proven to be very popular with viewers. Surprisingly, the program does not have distribution in the





**Left: Christopher Eccleston as Doctor Who with Billie Piper as his companion Rose Tyler. Right: David Tennant, will be the tenth person to portray the role of Dr. Who after Christopher Eccleston leaves.**

U.S., though it will be released this fall on DVD in England. The series has already been renewed for a new season in England that will air in 2006. Eccleston has announced he is leaving the show and the BBC has named David Tennant as his replacement to be the tenth Doctor.

It's often said that a person's favorite Doctor is the one they viewed first. For many in the United States this would be Tom Baker. For many younger science fiction fans, it may turn out to be Christopher Eccleston. I am partial to Jon Pertwee myself.


Websites: Outpost Gallifrey:  
<http://www.gallifreyone.com>

BBC: <http://www.bbc.co.uk/doctorwho>

The Dr. Who Timeline in a nutshell:


- The First Doctor, William Hartnell (1963-1966)
- The Second Doctor, Patrick Troughton (1966-1969)
- The Third Doctor, Jon Pertwee (1970-1974)
- The Fourth Doctor, Tom Baker (1974-1981)
- The Fifth Doctor, Peter Davison (1982-1984)
- The Sixth Doctor, Colin Baker (1984-1986)
- The Seventh Doctor, Sylvester McCoy (1987-1989)
- The Film Doctor, Peter Cushing (1965-1966)
- The New Doctor, Christopher Eccleston (2005)





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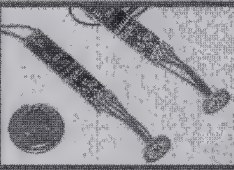
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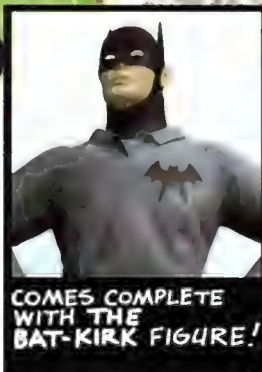
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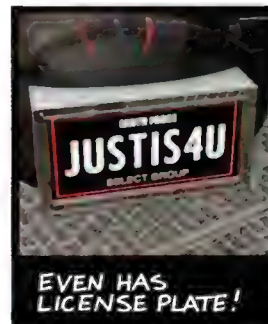
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# DEEP SPACE 9

## *Light it Up!*

**by John D. Cook**

### **Introduction to the Kit**

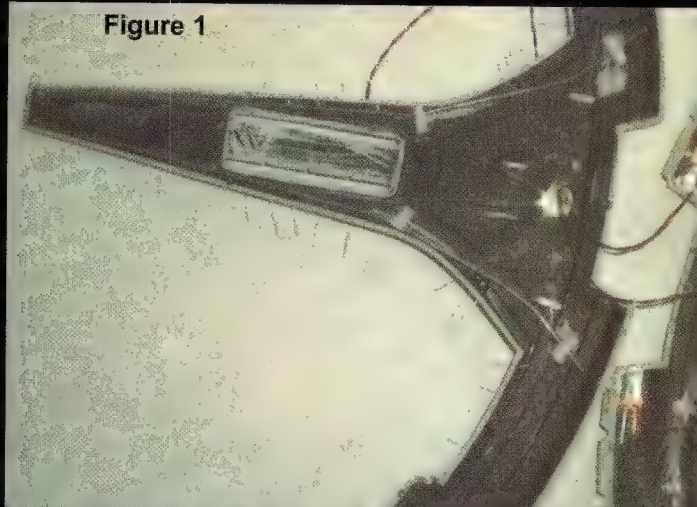
The AMT/Ertl Deep Space 9 kit can be made into an impressive model when done correctly, but this kit is not for the faint of heart. The overall fit is poor and there are many gaps to fill and warps to correct. The painting instructions are almost absent and not studio model colors. Additionally, there is not enough fiber in the kit to properly light it and the incandescent lamps provided should be replaced with long lasting, cool running LEDs that will also provide correct colors for different parts of the model. To make matters worse, this kit is out of production, but can still be found at swap shops and on eBay. The experienced modeler looking for a challenge should take on Deep Space 9. Fortunately, there are ways to fix what's wrong and still come out with an impressive, even award winning model.

### **Tools and Supplies:**

- Exacto knives, various blades
- Needle files and needle rifflers
- Pin vise and set of pin drills, including several #80 bits
- Wire wrap tool
- Fine detail soldering iron (30 watt, grounded)
- Hand drill and drill index
- 1-inch aluminum angle bracket, about 24 feet, cut into two foot lengths
- Six 2-inch C-clamps
- Panavise, two are helpful
- Clothes pins
- Volt-ohm-ammeter, preferably digital
- Blank perf-board for mounting resistors and power connector
- One-inch perf-board stand-off kit, with screws and washers
- Power connector, plug and socket
- Power source, eight battery holder or 12 volt wall transformer
- Tube glue
- Gap-filling superglue
- Wire wrap wire, at least two colors, red and black.
- Heat shrink tubing, 1/8" diameter and 1/4" diameter
- Extra fiber optics strands
- LEDs: white, red and yellow
- Resistors
- Sheet styrene



Figure 1



- Steel reinforcing rod
- Ten-inch frying pan
- Blank perf-board for mounting resistors and power connector
- One-inch perf-board stand-off kit, with screws and washers
- Power connector, plug and socket Power source, eight battery holder or 12 volt wall transformer Afrika brown, tan, aluminum, brass, copper, flat black, rust red, gun metal and black.

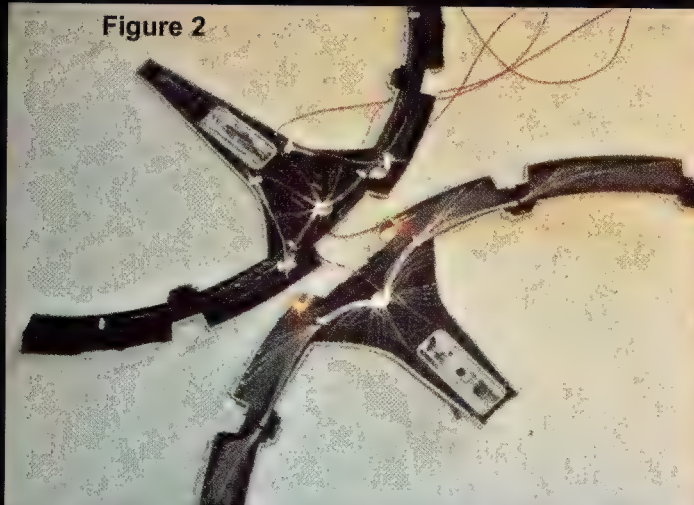
#### Sources for Extra Supplies:

- Radio Shack has most of the electronic items, but is lacking in LED selection.
- Mouser ([www.mouser.com](http://www.mouser.com)) and Digi-Key ([www.digi-key.com](http://www.digi-key.com)) have extensive selections of LEDs as well as all the other electronic items.
- American Science and Surplus ([www.sciplus.com](http://www.sciplus.com)) item #91069 is surplus plastic optical fiber.

#### Installing Fiber Optics and LEDs

Fiber optics are installed the same way throughout the model. Use a pin vise with a #80 drill bit and drill each hole by hand, usually from the outside of the model. Fibers come in a black plastic jacketed bundle, which must be removed. Carefully slit the jacket along its length and remove about 90% of it, keeping the reminder to hold the bundle together for easy handling. Carefully remove a fiber strand from the bundle and insert it into the hole, leaving about 1/4" outside

Figure 2



the model. Apply a small amount of superglue to the inside with a pin to hold the fiber in place. Use kit supplied plastic "staples" to help hold the fiber neatly inside the model. After the model is fully assembled and painted, break off the "whiskers" of fiber sticking out to expose a clear, light emitting end flush with the surface. Fibers are joined to LEDs by inserting all the fibers into a section of the model and bringing the free ends together in a bundle. Put some 1/4" shrink wrap over the end and shrink it so it's tight. Cut the bundle so its end is flush and held together by the shrink wrap. Wire up the LED with wire-wrap wire, black for the negative lead and red for the longer, positive lead. Use some 1/8" shrink tubing on one lead of the LED to prevent shorts between the leads. Put another piece of 1/4" shrink wrap over the end of the fiber bundle and insert the LED into the other end of the shrink wrap. Now shrink it all together and the LED is bound to the fibers. This also prevents any stray light from escaping from the LED. When wiring the LEDs, it's a good idea to twist a pair of red and black wires together so they are more easily handled. Put one end of the pair in a vise and the other in a drill to twist them together.

#### Building the Kit

I generally followed the kit instructions and modified only where needed, which basically means I did a lot of improvising. The main spokes and docking ring are the first parts to work on and also need the most work. **Figure 1** is a close-up of the lower half showing the steel reinforcing rods, which

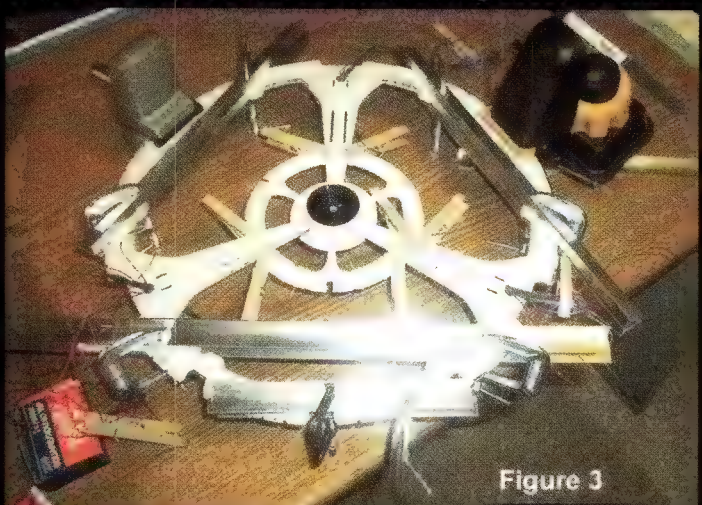


Figure 3

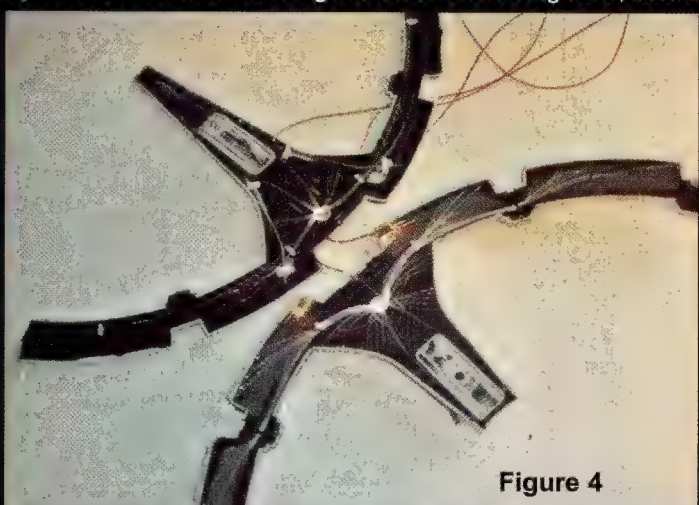


Figure 4



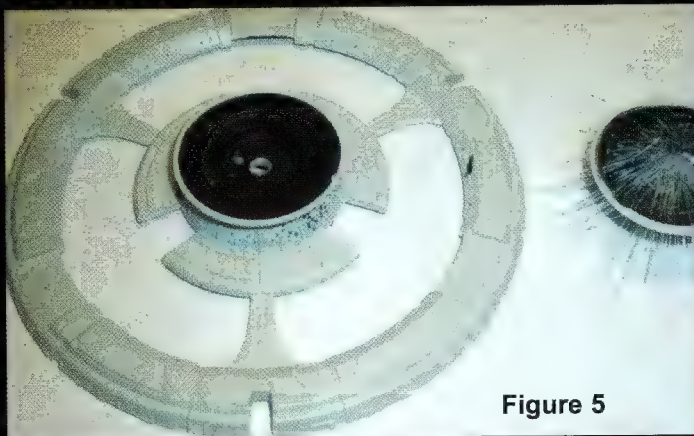


Figure 5

should be installed first. The rods are bent and the extra hold-downs are placed to transfer the load to the lower docking pylon once it is attached. Glue the rods into the corners with superglue. Dry fit these parts before proceeding and correct as many of the gaps and misalignments as possible before installing fibers. Once fibers are inserted, it becomes much more difficult to sand and shape the surface.

**Figure 2** shows a completed pair of spoke-docking ring halves. I painted the parts with an acrylic flat black to block light leakage. All the fiber optics and lights have been installed and I added extra fibers in the corner area of these pieces and along the sides. A single super bright white LED drives all the fibers in each piece. The yellow docking lights use super bright yellow LEDs mounted next to the docking light holes. I'm actually unhappy with the way I did the yellow ones and recommend using a single yellow LED with a bundle of fibers going out each hole instead of gluing the LEDs next to the holes like I did here. This would carry the light out of the hole better and eliminate the problems I have with light leaking out the seam.

Now is a good time to leave eight extra fibers hanging out of the bundles on both top and bottom halves of the docking ring. These extra fibers will light up the observation windows on the upper and lower pylons. Wrap them up with a little tape to keep them together until you actually assemble the docking pylons.

### Docking Ring and Promenade

Assemble the docking ring and promenade as shown in **Figure 3**. Notice the double set of aluminum angle brackets.

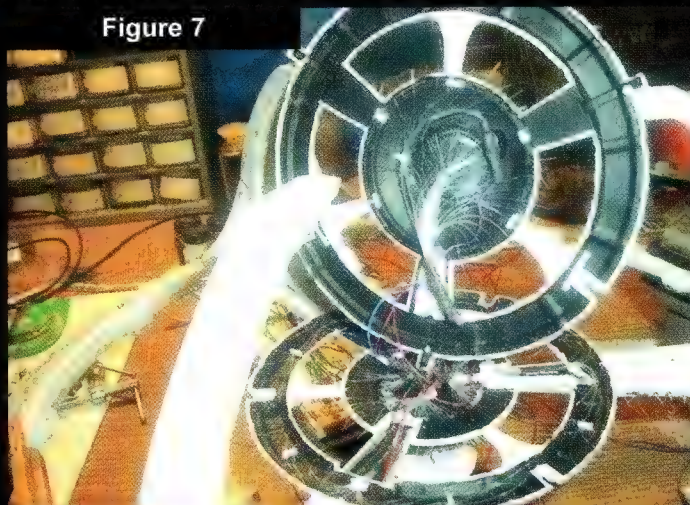


Figure 7

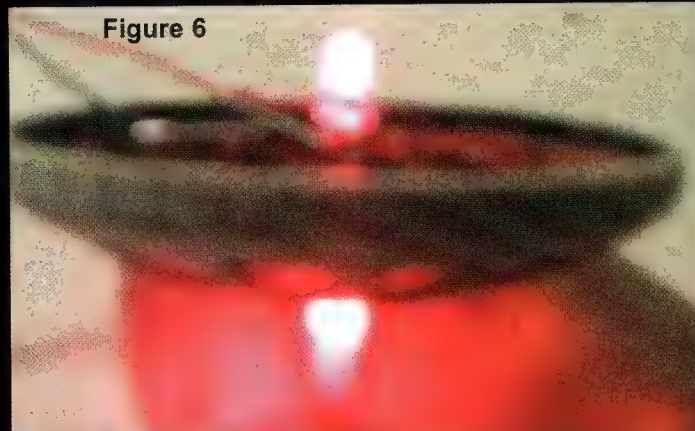


Figure 6

These are not just to hold the assembly together, but are primarily to correct a serious droop where the ring sections meet. Gently warm with a hair dryer while bending upward. Do not rush this step or you risk melting parts. **Figure 3**

**Figure 4** is a close-up of the center hull section showing how the fibers were inserted before the LEDs were mounted. The section is divided into thirds and a super-bright white LED will be mounted to each of the bundles in the center. You can see that the same LEDs drive the fibers in the lower Promenade as well as the Habitat ring. Notice that each major spoke has two twisted pairs of wires emerging. These run all the way through the spoke and down the lower docking rings to the base to provide plenty of extra wires for lighting. My original plan for lighting was a sectional lighting method with each section on its own circuit all using a common ground. This would allow me to use a Basic Stamp microcontroller to actually light up different sections with different brightness levels. Later I came to my senses and just wired each section to its own current limiting resistor in the base.

The clothespin is holding a handful of fibers that were run especially for the red marker lights on the tips of the defensive sails. Later I revised the plan and made special grooves from the defensive sail notches, through the minor spokes, to the center section where a single super-bright red LED lit up those fibers on its own circuit. Notice the two holes in the bottom center. The large hole accommodates a single LED that lights up the lower hull section by just shining into a cluster of fibers inserted into the chamber and simply trimmed to length without a direct connection to the LED. The

+12 Volts



Resistance = Volts/ Current

Resistance =  $(12 - 2.6) / 0.0200$

Resistance = 470 ohms

For this example, a ½ watt  
470 ohm is just what we need.

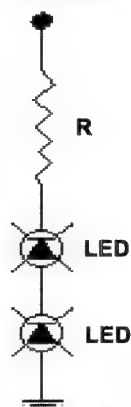
LED

Example 1



### Example 2

+12 Volts



Resistance = Volts/Current

Resistance =  $(12 - 3.3 - 3.3) / 0.020$

Resistance = 270 ohms.

This example requires a 270 ohm ½ watt resistor.



Figure 8

small hole is for a pair of wires to light up the reactor core LEDs.

**Figure 5** shows the lower Habitat Ring and Lower Hull sections before assembly. Notice that the fiber optics has been inserted into the lower hull. For this piece, I just inserted the fibers into the hull and trimmed them so an LED shining down from the center would light them up. I never actually joined the fibers to the LED.

**Figure 6** shows how the red LEDs are used to light up the reactor core. One faces straight down into the radiator cone and the other is directly on top of it, facing the inner surface of the top half, which has been mirrored with Mylar foil from the kit. Insert a little cotton into the cone to diffuse the light. Assemble and mount the entire reactor assembly before closing the top of the center hull section.

### Defensive Weapons Sails

The station comes equipped with three small defensive "sails" that mount on the outside of the Habitat Ring. The careful observer will notice red marker warning lights on the upper and lower tips of these sails. To light these requires a careful plan. First, dry fit the sails together, correcting gaps as possible and drill out the holes for the fibers with a #80 bit. Flatten the backside of the sails and add some thin styrene shims to the sides so they fit properly into their slots. Test fit several times to get a good fit. Drill one hole about 1/16" in the back where the sail meets the station. Use a round file and file a groove in each of the minor spokes to allow the fibers to run from the sails to the center Promenade. Mount a single red LED inside the hull for the six fibers that will light the sail markers. Leave plenty of extra fiber! After the upper half of the Habitat Ring and Promenade are assembled, permanently mount the fibers in the sails and mount the sails. **Figure 8** shows the single LED mounted against the upper center Hull and the grooves for the sail fibers.

### Upper Promenade and Habitat Ring

Assembling the upper Promenade and Habitat Ring is straightforward. First, assemble and light the Ops Tower, then mount it to the top of the Promenade, the kit instructions are quite good here except for the sequence of assembly. **Figure 7** shows the top half fully lit and ready to be glued in place.

### Docking Pylons and Stand

Once the rings have been assembled, its time to mount the docking pylons. Fit is rather poor so take your time. First, drill out the eight observation port windows at the upper and lower docking ports and test fit the fibers that were installed when the lights were installed in the docking rings. Install the fibers after fixing as much of the mismatch as possible with a dry fit, then glue the halves together and mount them. There is a lot of mismatch between the two halves of the docking pylons and even more between the pylons and the rings. My technique to fill the gaps between the pylons and rings was to file the parts to get as good a fit as possible, then trace the outline of the pylons on the base and apply Parafilm masking film. Then I cut out along the outline, exposing the areas I wanted to glue. I mixed up some White Squadron Putty with tube glue to thin it out, and then liberally spread it over the unmasked areas and firmly clamped the pylons down into the glue. The next day I removed the excess putty and Parafilm and smoothed the seam. The kit stand is nice and fits together well but it's inadequate for our needs. Because we have so many wires driving over a dozen LEDs inside the station, we need a solid stand with room for the current limiting resistors that go in series with the LEDs. Also, we cannot use just one big resistor for everything. Different color LEDs draw different amounts of current and some circuits have up to three LEDs on them. Clearly, each circuit needs its own current limiting resistor. These resistors also give off some heat so a metal stand is in order.

I chose a ten-inch aluminum frying pan as my stand and, after flipping it over, mounted the kit stand on top of it, much to the chagrin of my wife! Break off the handle and steel wool away the finish then prime and paint the metal flat black. Now we need six holes to allow wires from the station into our new stand and a way to mount the kit stand. Trace the outline of the kit stand on the bottom of the frying pan. Drill three 1/2" holes at the tips for the wires and then three 1/4" holes along about the middle of each "spoke" of the kit stand. Smooth the holes so not to nick the wires! Locate and drill holes to mount a bare "perf-board", a bare circuit board pre-punched with holes for wiring. Install board standoffs so their bolt heads are hidden under the kit stand. Drill out the kit stand mounting points so the wires can be threaded down into the new stand. Thread the wires from the bottom of the Docking



Pylons into holes in the kit stand, then into the metal stand. Cut three pieces of sheet styrene about 3" long and 1.5" wide, with a hole in the center. Bend these into a "U" shape and bolt the styrene sheets to the pan using the three holes drilled along the middle of the kit stand spokes. Now bend up the "U" shapes so they fit underneath and inside the kit stand and glue them to the underside of the kit stand.

### Powering the Optics

It's not that hard! There are only a couple easy things you need to know about using LEDs for lighting: how much current they draw, the voltage drop across them (the long lead is positive), and Ohm's Law for calculating a current limiting resistor. In **Example 1**, that circuit has one resistor, one LED and is powered by 12 Volts. The LED will drop 2.6 volts and needs to be limited to 20 milliamps (0.020 Amps). Ohms Law is  $\text{Volts} = \text{Current} / \text{Resistance}$ , so calculate the resistor we need:

$\text{Resistance} = \text{Volts} / \text{Current}$

$\text{Resistance} = (12 - 2.6) / 0.020$

$\text{Resistance} = 470 \text{ ohms}$

For this example, a 1/2 watt 470 ohm is just what we need.

In **Example 2**, there are two LEDs and these drop 3.3 volts across each one and should be limited to 30mA.

### Painting

Painting for this kit really isn't that hard. There are only three main colors and no decals. Once you apply the colors, there is some drybrushing and a good bit of washing to do.

**Figure 8** is a closeup of the actual studio model showing the true colors used, which I chose to emulate.

The base color is Testors Model Master Dark Earth with

a little Afrika Braun to lighten it. The vertical sensor panels on the Docking Pylons are a mix of Rust with some Copper mixed to give it a metallic tint. The vertical panels on the defensive sails are Rust with some airbrush Aluminum. The horizontal recessed panels, the flat recesses on the Habitat Ring and the details on the central Promenade are a mix of Sand, Afrika Braun, Brass and a little Copper. After painting I washed the main sections with flat black, and the recesses with Gun Metal. The recesses at the base of the pylons were washed with Dark Gull Gray.

After all the paint is dry, it's finally time to break off the "whiskers" that have been sticking out during construction and painting. Use a sharp Exacto blade and trim all the fibers flush. Power up the station and see what you've been waiting for, over 1000 tiny points of light lighting up your station. Figure 9 is the result with all the lights on.

### Conclusion

This was a long build taking about nine months, but the result was well worth it. Many people have complimented me on this project and asked how it was done. It is the most difficult and complex model I've ever done and took 2nd Place in Science Fiction at the Massachusetts Bay Valley Modeler's 2003 BayCon contest.

Some of the images used in this article were professionally photographed by Claire Young © 2005. Used with permission.



**Figure 9**





## Mr. Bizarre...Continued from Page 37

"Another issue being far away from the States, is the shipping of the pieces. Man, the American Customs Office is so scared they even scratch your pieces to see what they can find under the paint. Yes, under the paint!!!! They don't have respect for the works. The clients sometimes receive the sculptures broken and unpainted! That sucks. Being in Latin America sometimes doesn't allow us to get more works because of the shipping cost, or because we are a 'Banana Republic.' Yes, 'Banana' people. Get lost. Plus, convention and shows? What is that?"

**MR:** You have a fantastic web site part of which is the "Sculptors Corner," a gallery filled with the work of the finest sculptors in the business. Can you tell us how the "Corner" came to be?

**ALTERN:** "Yes, one of my biggest achievements, not because of the site, but because it allowed me to contact all the great artists who have inspired me and who have 'taught' me to sculpt indirectly. At the beginning, I started looking for their works, searching for them on the 'Net, even contacting some of the sculptors asking for more images because I wanted to know how they've done some of their sculpts. So, as time passed, I decided it was the moment to pay tribute to all of them, to those who helped me and to those who I wanted to say thanks for their work, and I started to send them my idea about this website (thanks also to my good ol' pal Arkanos who taught me about ftp servers and all that technological and cybernetic stuff). So, after two years I started to seriously sculpt. I was in contact with the icons of the field and they showed me they aren't only great sculptors, they also are great people. Can you believe it? Me, in a place where no one gives a damn about this - no conventions, no shows - talking with them? Once it began, some sculptors started to contact me because they wanted to be featured in the Gallery. I was in the Sculptor's Heaven! First, it was a small gallery at my site, but it grew so much that I decided it was time to create its own site, not only with the great 'beasts.' I also thought we should add those new ones who were launching their career; plus some 'how to' tutorials, links to 'news' and sculptors' sales. There you have the result. I am proud of it and thankful to those who helped me to create it. I think it is a great source of inspiration and references for all of us."

### MR: The Corner Rules!!!

**ALTERN:** And if you allow me, I would like to publicly thank to all those who I consider, in some cases "teachers," and in some cases "friends", and both also. I hope I am not forgetting any, but sorry if I do...Martin "The Great" Canale, Pablo "The Great too" Viggiano, Brandon and Jarrod "Crazy" Shifletts, Tim "The Master" Bruckner, Andy "Awesome" Bergholtz, Sandy "Sandman" Collora, Wayne "The Dane" Hansen, Casey "Bugboy" Love, Gabriel Marquez, Rocco and Vinnie "Breakthrough" Tartamellas, Gabe "Original" Perna, Greg "Portrait" Polutanovich, Karl "Dragon Lord" Sanders, Joe Simon, Joy "The Lady" and Tom "Talented" Snyders, Claudio "Castilene" Setti, Ralph "Toxicpapa" Cordero, William Paquet, "Resources" Arkanos and "Old White Ass."

**MR:** Do you have any advice for the beginning sculptor, perhaps some extra advice for those who are in far away countries like your own?

**ALTERN:** "For all of them to keep trying, always keep trying! No matter what! Find your own style, your own perspective of things. Don't think this is gonna make your life so easy. It looks easy, but is not. Improve, always improve by doing what you like, what you think is good."

**MR:** Yes, yes doctor what's that you say? Yes it does appear that the Thiothixene is wearing off....OK then, Altern, it looks like we have come to the end of our interview. We are grateful that you could convince all "3" of your personalities to chat with us. I would like to thank the staff of the "Trelew Institution of the Artistically Insane" for allowing us into the facility. Altern, I'm



sorry the Doctor says it's time to put on the straight jacket. Altern, do you have any last words before I go?

**ALTERN:** "Last words? Sure, don't follow the light. Believe me, don't follow the damn light!!!! OK, now between us, did I do it right? Yes, yes, yes, I know, it was OK, sure...now, come closer, come on...I won't bite you...don't you see this stupid thing they put in my mouth?...I can't hurt you....yes, that is it, good man, good man....now, between you and me, you know...the good ol' big winged wolf...yeah, yeah, the one from Portal...he spoke to me. He told me you were coming...shhh-hh....yes, he told me so...and he also said you were gonna take me out of here...shhhhhh...they don't have to listen...yes he told me so....Norm?...Norm?...No, no, no!...Come on man, don't call them!...NO...NO...nooooo the needle again...please...no....OK. Got to go...time to sleeeeeeeep...ZZZZZZZZZZ."

*Update: Since the time of this interview, Altern has landed three new gigs, first one working for "Art Asylum" sculpting a series of Marvel figures. The second job is for "4first Figures" a series of Transformer sculpts. The third, Altern and "Paradoxx Resin" will release an original Fantasy line. A limited edition series of pre-paints & kits based on a Fictional story written by Altern himself.*

Altern contact info: <http://www.iespana.es/alternbizarre/>  
Sculptor's Corner: [www.sculptorscorner.goregoregore.com](http://www.sculptorscorner.goregoregore.com)  
Sculpts:

- Interrupted Dinner
  - Epoxy Putty • 2002 • 9.6" H x 9.2" W
- Portal of the Gods
  - Epoxy Putty • 1998 to 2002 • 12" x 12"
- The Forgotten One
  - Epoxy Putty • 2003 • 1:6 • 12 pieces plus base
- Mud Walker
  - Epoxy Putty • 1998
- Tribe Rider
  - Original sculpt in progress • 1:6
- Berserker for Hire
  - Epoxy Putty • 2003 • prototype • 1:6
  - Part of deluxe set "Follow the Horizon"
- Ahead We Must Go
  - Epoxy Putty • 2003 • prototype • 1:6
  - Part of the Deluxe set "Follow the Horizon"
- Avengers
  - One of A Kind Portfolio Sculpt • Epoxy Putty • 1998
- The Watchers
  - Epoxy Putty • 1998 • Original Diorama
- Black Knight
  - Epoxy Putty • 2003 • One of A Kind Portfolio Sculpt • 1:6
- The X Son
  - Epoxy Putty • 2003 • One of A Kind Portfolio Sculpt • 1:6
- Kang
  - Epoxy Putty • 2003 • Portfolio Sculpt • 1:6
- From Hell
  - Epoxy Putty • 2003 • Portfolio Sculpt • 1:6
- Last Mutant Standing
  - Epoxy Putty • 2003 • Portfolio Sculpt • 1:6
- Welcome, Herr Captain
  - Epoxy Putty • 2003 • One of A Kind Portfolio Sculpt • 1:6





# BATMAN BEGINS...From the Beginning!

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*"Christopher Nolan's Batman Begins explores the origins of the Batman legend and the Dark Knight's emergence as a force for good in Gotham. In the wake of his parents' murder, disillusioned industrial heir Bruce Wayne (Christian Bale) travels the world seeking the means to fight injustice and turn fear against those who prey on the fearful. He returns to Gotham and unveils his alter ego: Batman, a masked crusader who uses his strength, intellect and an array of high tech deceptions to fight the sinister forces that threaten the city."*

— From the Official Batman Begins Internet movie site

Yes, ladies and gentlemen, a new day has dawned. A fresh chapter has been penned. A restored book is being rewritten! A revived tale is being told! A de novo page in Batman's history is upon us and Joel Schumacher is nowhere in sight! Thank God. DANGIT! I like it! Pardon me for my exhuberance, but ever since George Clooney and Chris O'Donnell pranced across the screen in *Batman & Robin* under the directorial eye of Schumacher, I have been craving for something much more accurate and spectacular and much less demenaing for Batman. In this latest flick from one of Hollywood's Dream Factories - Warner Brothers - the (quite possibly) world's most famous and renowned crimefighter (in this writer's opinion), seems to be unconditionally getting the respect he deserves. Finally, someone in Hollywood is listening to us! Can you feel that mister?!! It's about freakin' time too!

Now you didn't really think that we could publish this particular issue of *Modeler's Resource*®, released so closely to the film's debut, and let this latest cinematic adventure of the Dark Knight go by unheralded, did you? No chance. Not only did we opt to present Tony Augustin's article on his unique conversion of the Revell Batman kit, but we decided to highlight and recall moments of *Batman Begins* (complete with marketing tie-ins), as well as providing a bit of a trip down memory lane where Batman merchandise is concerned.

## A Bit of History, Robin

Before we get into all of that, respect dictates that we take a moment to review the inimitable Crime Fighter's own stalwart biography. Let us bow in a moment of reverent silence please...okay, now if you know anything about Batman at all, then you know that he blasted onto the scene in *Detective Comics* #27 (May,



**Cha-Ching! went the cash register drawer. More merchandise is available to add to your Batman collection, including (from top) the new Batmobile from the latest movie, *Batman Begins: The Tumbler*; *The Batman in Flight Statue* (11" tall) and the new *Batman Begins* video game for PlayStation 2. Choose your weapons!**



1939). Batman always was, and always will be, unique as a crimefighter because he truly has no superpowers. Everything he accomplishes in his fight against the criminal element, he does with brawn, brain and the riches of his alter ego, Bruce Wayne at his disposal.

As we know from the comic book history, young Bruce Wayne ultimately became Batman because of the excruciatingly painful circumstances he must have experienced when he saw both of his parents mercilessly gunned down during a robbery as they all walked out of a theater where they had just enjoyed the evening's performance.

Raised essentially by the Wayne butler Alfred, Bruce grew to become completely centered on his task of avenging his parent's death. Eventually, he became accomplished enough in the fighting arts to employ those deadly techniques of skill and brute force against the underworld's worst. To this day (except for a few years in the mid-sixties and in 1997), Batman uses his animosity to unrepentantly face down and gain victory over the criminal element! Whew...I'm tired just from writing that!

Throughout the years, Batman has undergone many changes, not only to his costume, but to the gadgetry he utilizes as well. He has become the sole guardian of a number of "wards" and then has gone out on his own again, while Robin took up with other crime fighters in his own age bracket. In all of this, the one truth remains for Batman, that he will never give up his fight to avenge the death of his parents. As long as evil exists, so does Batman. Now, of course you cannot eliminate that attitude and still have Batman. This is the essence of what makes this guy tick. It's what created Batman as Batman and we all know and accept that fact (except of course, for Joel Schumacher).

### Batman Begins...Again

Well, Batman Begins is out and by the time the first individuals start reading this, it will have been out for about three

to four weeks. Did you see it? Did you like it? Were you amazed at the spectacle of Batman? Did you ever think that Batman could rise from the "dead" again, so to speak? I'm referring of course to the seeming end of the franchise with 1997's Batman & Robin. All I can say is that I am extremely grateful that Warner Brothers and DC opted to begin again with a crimefighter that is so near and dear to my heart.

### No Spoilers Here

If you haven't seen the movie yet, I won't spoil it for you, but suffice to say that if you've written Batman off because of the ghastly portrayals of him in the last installments, I implore you to give him another chance. It wasn't his fault.

What can we assume or know to be true with the release of this latest celluloid masterpiece known as Batman Begins? We can count on a number of things really. 1) There will most likely be another Batman film done as a follow-up, and 2) there will be merchandise based on the people and gadgets from this movie. This last one is a no-brainer because you don't go to all this trouble to re-create a movie franchise to not follow it with suitable paraphernalia that every Batman aficionado from here to Timbuktoo would want to add to their collection.

### Licensing Heaven

Of course, WB has opened the licensing heavens and allowed many and sundry items to be created that will allow us to remember, enjoy and go ga-ga over for months and years to come. Shown on the first page of this article are three things that immediately come to my mind: The Tumbler (the latest incarnation of Batman's famous wheels) from the folks at Mattel, the Batman in Flight Statue from DC Direct, and the new video game that coincidentally debuted on the same day as the movie, for PlayStation 2. Now these are just three



*Below left: I don't know...is it me or does the Dark Knight look unhappy? Above: Batman's swings onto the comic book scene in Detective Comics, #27! Below right: Batman's futuristic Batmobile called The Tumbler crashes onto the landscape!*





## • Batman Begins...Continued from page 59 •

things that hope to entice our wallets. What else awaits? Puh-lenty. Let's take a look, shall we?

### Bad Dudes Await

Batman Begins wouldn't be complete without its share of bad guys waiting for Batman to exfoliate. In fact, without the bad guys, Batman wouldn't exist, so as the Joker so aptly put it in the first movie, "I made you!" Batman exists solely because of the personification of evil that destroyed his parents. This particular outing has Batman up against the Scarecrow! What I like best about this Batman film is the fact that it concentrates on Batman and how he became Batman and even though Scarecrow is the main villain, the film doesn't dwell on him, but rather focuses on Batman's perspective of Scarecrow, if that makes sense.

The Michael Keaton Batman suffered a bit from the fact that Jack Nicholson was an extremely large part of that movie. It almost could have been retitled "The Joker" with a supporting role by Batman. Subsequent movies became even mirkier with MORE villains, not just one in each episode, until finally, you've got Batman, Robin and Batgirl up against Mr Freeze, Poison Ivy and that big muscular dude, what's-his-name? Oh yeah, Bane! Man, why bother to make a 90-minute movie with THAT many main characters in it. That type of thing is much better left to a mini-series, and not directed by Joel Schumacher.

### Never Too Late to Start Over

Batman Begins is good on many levels. The most important thing that Batman Begins has going for it is the fact that it starts over with the Batman character, as if the previous movies had not been made and takes Batman very seriously. Chances are really good that this will be known as the "definitive" Batman movie and with good reason. Personally, I believe that it was the success of the Spider-Man and X-Men franchises in movie form that prompted a new look at an old face in Batman. Those other movies certainly took themselves seriously and



バットモービル  
(バットマンビギンズ版)



Bandai's 1/32 scale Tumbler model (above) and a vehicle that could pass for Batman's party-animal ride (top, from Aoshima) when he needs to blow off steam! Both are available through Hobby Link Japan.



*I think it's the suit, what do you think?*

there was no reason to believe that having another go at a very popular crime fighter would not have the same effect. After all, money talks and as long as the "bean counters" rule Hollywood, then the "numbers" will always do the talking (no offense to any accountants who might be reading this article!).

### Models Anyone?

We did a huge search and came up with - unfortunately - not a whole lot on models, regarding Batman Begins that might be coming our way. What we did find was a 1/32 scale Batmobile based on this new movie with Bandai as the maker.

Generally speaking, if it's a Japanese kit, you can be sure that the quality is very good to superior. A bit on the small side, this should still prove to be a nice model, for which you'll be able to create any number of diorama bases for it.

On the larger scale, though not a model per se, a 1:18 scale diecast Batman Begins Batmobile from Hotwheels (Mattel), is also scheduled for release. Because of these items, there will be numerous possibilities for the vehicular modeler.

But what about the figure modeler? Well, we're left out in the cold, unless we want to take either an action figure or pre-painted statue and adapt it to a diorama base. This is not beyond the realm of possibility and has been done by modelers many times in the past.

### Statues and More Statues!

I think, in many ways we all saw this coming a number of years ago. Companies knew that most didn't have the time, inclination or ability to mess with painting a figure and make it look real. That's simply a sad fact because when you stop to think about it, the art of painting a figure for realism is dying and has been for quite some time. I was talking to a friend in the military/historical arena and it's even worse there because as these wonderfully artistic guys pass away, there is no one to replace them. Young people are not into military or historical figure modeling. They have no connection





**Left to right. The Batman Begins Christian Bale as Batman Mini-Statue. Measuring approximately 4" high, this cold-cast porcelain statue comes completely painted and ready for the shelf (SRP\$29.99). The Christian Bale as Batman statue is also produced in cold-cast porcelain and measures approximately 14" high (SRP\$195). Cillian Murphy as the Scarecrow Mini-Statue is cold-cast porcelain and also measures approximately 4" high (SRP\$29.99)**

with it, so it is largely made up of older gentlemen who fought in one of the wars and who are deeply connected with it that way. Now obviously, no one alive today fought in the Napoleonic wars, etc., however, in many ways the soldier who fought in one war, has brothers and sisters who fought in all wars. There is the connection for them and so the military and historical aspect of modeling comes alive for them.

In today's day and age, figure modeling has taken a huge hit because even though many of us do what we can to instill a sense of interest in our kids, the fact remains that it takes a tremendous amount of patience and at least some creativity to paint something up that the modeler feels good about and wants to show off. All too often, the patience is simply not there for younger people because of how fast-paced their lives are and their free time, as evidenced by the video games they play. Compare the lively and realistic animation against the static pose of a figure and which will win? Of course, the video game wins. I think the best we can hope for is that some kids today will find some room in their lives to build and paint.

Enter the pre-painted statue, which allows the individual to bypass the need for patience and creativity and still have something to show. Companies quickly realized that this offered the best of both worlds - for them - because it allowed them to produce figure-type products without having to dedicate their sales pitches to one solid group of people: figure modelers, which if we're honest, we will have to admit is a very small percentage of modelers in the overall scheme of modeling. Releasing products that are pre-painted statues captures the interest of collectors and modelers alike for different reasons.

The casual (or even serious collector) can add these items to their collection and not have to do anything except

remove them from the box and place them on the shelf or in a glass case. Modelers can go the distance by placing these same pre-painted statues in scenes that they create. If we need to or want to, we can even repaint the statue if the original paint job doesn't come up to our specs or we simply don't like the way it looks. If you think about it, the companies that produce these items win, as does the collector, as does the modeler. Or, as modelers we can complain that there is nothing out there for the modeler. In essence, this is how the GK industry was born and I'm sure that we will see a certain amount of resin kits based on characters from Batman Begins here and there.

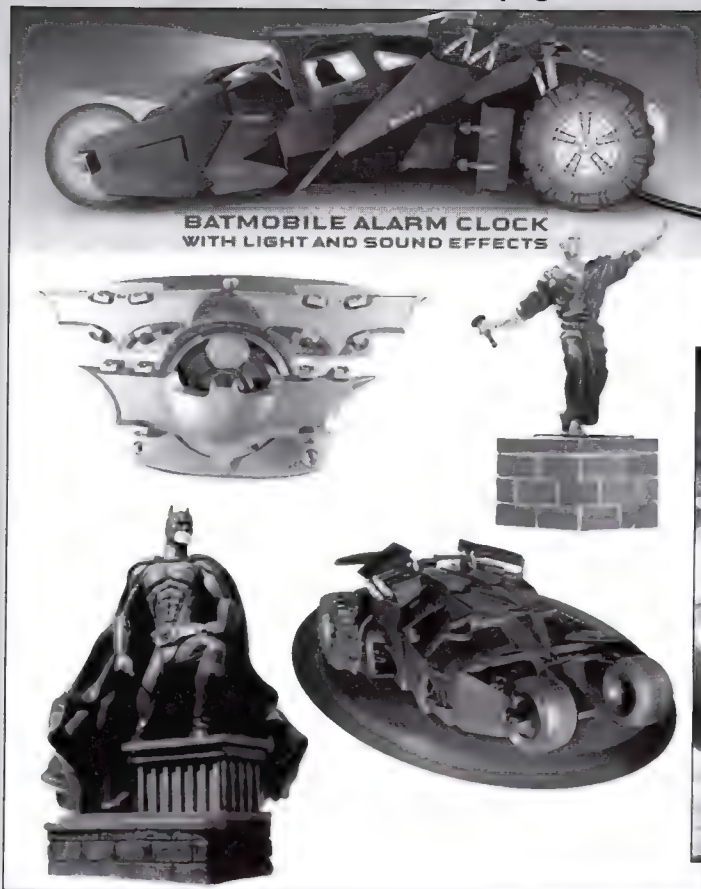
Ultimately though, when you consider the costs of licensing and production, it is too expensive for major companies to produce figures. When they turn around and realize that they are not flying off the shelves because they need to be put together and painted, then the companies have to take a look at what they're producing and decide the most cost-effective way of continuing. People want collectible figures, but not many can or have the time to build and paint them. Enter the statue and it has worked and will most likely continue to work. Figure modelers can purchase these and because of their expertise transform them into something that is essentially an honest-to-goodness model for them, complete with diorama base. So while it is not the best situation for the figure modeler, we all win to some degree and that's what we're after.

#### **Still More!**

Along with the previously mentioned items, there are still other things that may suit you and satisfy not only your passion for collecting, but for modeling.

These items showcased in this article provide a sampling of the products you'll see. Most of these were due out





The Batmobile Alarm Clock has been designed for those who like to jump out of bed ready to do battle (top). The Batarang Prop is a "life-size" movie replica. It measures 2" high and 11.5" wide in cold-cast porcelain. This hand-painted collectible has a SRP of \$150. The Ken Wanatabe as Ra's Ghul Mini-Statue is also a hand-painted, cold-cast porcelain statue measuring 4" high (SRP\$29.99). The Batman on Rooftop cold-cast porcelain statue is 7" high with a SRP of \$89.99. Lastly, the Batmobile replica has been sculpted from the actual 3D designs for the movie car and measures 4.25" high, 6" wide and 10" deep. (SRP\$195)



Above: Christian Bale as Batman presents a menacing front. Below: Warner Brothers' flash web site has a ton of stuff for the Batman aficionado - posters, downloads, photo gallery and much more. Check it out at:

[www.batmanbegins.com](http://www.batmanbegins.com)

in May, well before the debut of the Batman Begins movie. Many more are slated to arrive on the store shelves now or soon. There is truly a great deal that the modeler can do with many of these items to recreate scenes from the movie. All it takes is creativity, time, patience and know-how, something that all modelers have become adept at over the years because we've simply had to be.

While we would wish for and want actual figure models for our shelves, chances are great that we won't see any licensed figure kits. The exception might be one of the Japanese companies producing smaller, injection-molded

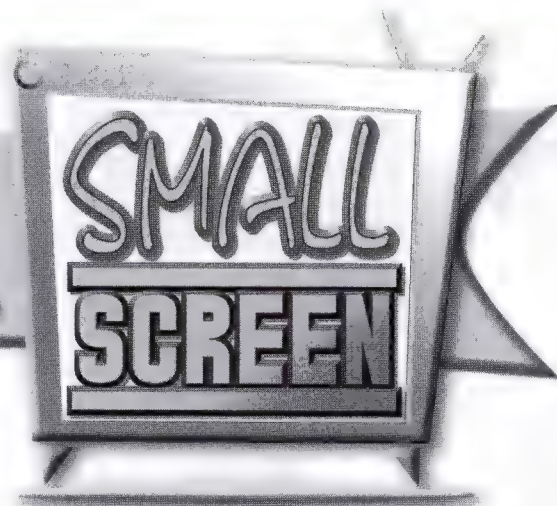
kits and we'll certainly keep our eyes peeled for that. The most likely source would be Hobbylink Japan and you can visit them at: [www.hlj.com](http://www.hlj.com) to see all the wonderful items they stock and sell. You can also check out the good folks at AmokTime too: [www.amoktime.com](http://www.amoktime.com) (As a bit of an aside, we have personally ordered from both of these companies and know many others who have as well. We've never heard a complaint and from a personal standpoint, both have been a pleasure to deal with.)

In today's day and age, with the seeming diminishing importance and availability of models, it's more important than ever that modelers adapt to what has been given us and run with it.





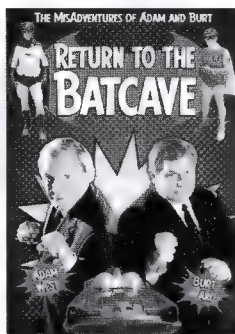
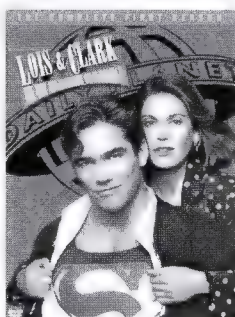
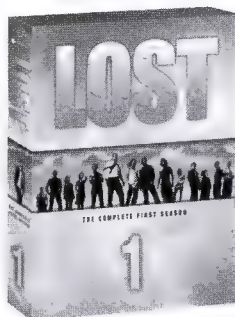
# Videos, DVDs & Kit-Related Media COMING TO YOUR...



*Contributors this Issue:*  
Scott Marsh

Perusing the Internet modeling boards last fall, it quickly became evident that ABC's "Lost" was a big hit within the modeling community. Possibly the best new network series of the 2004 season, **Lost – The Complete First Season** is due on DVD from Buena Vista Home Entertainment on September 6th. The premise of "Lost" is simple – it's in the execution of that premise that the show shines: A group of fascinatingly different, tragically flawed characters – victims of a plane crash – must somehow learn to survive together on a mysterious island, while at the same time trying to keep their secrets hidden from one another. This is the key to the success of the show – it is a character study rather than a plot-driven series. Yes, there is some kind of monster on the island. Yes, there is a sense of mystery and palpable dread about what may come next – and the action sequences that inspire those emotions are expertly directed with great power and skill. But those elements are merely a backdrop to the real story – it's the interaction of the survivors which drives this drama – and the individuals who populate this island are well drawn, multi-faceted characters – geographically lost to be sure, but also often "lost" emotionally, spiritually, morally and ethically – just like in "real life." It's the real-life drama in this series which ultimately makes "Lost" so compelling and so watch-able week after week. Extras on this 7-disc set include: Dolby Digital 5.1 audio, The Original Pilot, Tales From The Island – a new behind-the-scenes featurette, Lost Revealed – an expert panel dissects the Series, Backstage With Drive Shaft – a behind the music featurette, The Art Of Matthew Fox – on-set photography, Before They Were Lost – original casting tapes, a Blooper Reel, deleted scenes, commentaries and more.

Director David Lynch had only one "art-house" release (Eraserhead) and one feature film (The Elephant Man) under his belt when he was assigned by producer Raffaella De Laurentiis to accomplish the Herculean task of bringing Frank Herbert's sprawling sci-fi epic "Dune" to the big screen. Lynch was given a lavish budget and an international cast including the then unknown Patrick Stewart, the preening rock star Sting and the decidedly un-charismatic Kyle MacLachlan in the lead role as the messianic Paul Atreides, and delivered a sprawling 5-hour movie that was ruthlessly trimmed by DeLaurentiis to a 137 minute run-time for the 1984 theatrical release. The result was a confounding viewing experience for the theatrical audience. Lynch had succeeded in creating an unearthly sci-fi epic that was often thrilling in the power of its mood and imagery, but which had been butchered so badly that its story was nearly unintelligible. Characters came and went abruptly, clumsy voice-overs replaced vanished chunks of narrative, and the special effects ranged from magnificent to downright embarrassing. (Trivia – "Dune" was the first movie to feature a computer-generated human form, for the body-shields.) In fact, the theatrical cut of "Dune" was so truncated that theaters handed out glossaries to give viewers a fighting chance at understanding the story. The result was that David



Lynch's "Dune" became known as something of a "lost" masterpiece – a movie that fans both loved and disdained in equal measure. Those feelings were remedied somewhat when a 2-part TV edition aired years later at a run-time of 177 minutes. Many scenes were restored, but "Alan Smithee" got the director's credit so clearly Lynch himself was no happier with the extended version. As this issue of Modeler's Resource goes to press, **Dune: The 1984 Extended Edition** DVD is scheduled to be released from UMVD on July 26th. The package comes in a metal snap case containing 2 discs. Both versions of the film will be included – the 137-minute theatrical version and the 177-minute extended edition. BOTH will be available in 2.35:1 anamorphic widescreen (which will mark the first time the extended edition will be available in widescreen). The theatrical edition will feature both Dolby Digital and DTS 5.1 audio, while the extended edition will be Dolby Digital 5.1 only. Extras will include never before seen "behind-the-scenes" footage and an alternate ending, documentaries on the special effects, miniatures, visual design and costumes, deleted scenes, original photographs and artwork from the set (newly resurrected from personal collections) and more.

Director Bryan Singer is currently helming the latest big-screen incarnation of Superman, and hopes are high that he will bring the same sense of drama and realism to that project that he did with the X-Men films. Superman has had more live-action incarnations than any other comic book Superhero – from the Kirk Alyn serials of the 1940s to the fondly remembered George Reeves television series in the 1950s to the definitive "Superman: The Movie" and it's three sequels starring the late Christopher Reeve in the 1970's and 80's to the current and popular "Smallville" starring the young Tom Welling as a teenaged Clark Kent. In the 1990s, ABC introduced "Lois & Clark – The New Adventures of Superman" – a television series that was conceived as a sort of "Moonlighting in Metropolis" and which focused more on the sexual chemistry between Clark Kent (Dean Cain) and Lois Lane (Terri Hatcher) than it did on the exploits of The Son of Krypton. The series was popular with viewers and lasted for 4 seasons (1993-97). Both Cain and Hatcher were appealing – although I'm of the school of thought that Cain was more suited to playing Super-BOY than he was Superman – and included a strong supporting cast including veteran actor John Shea as Superman's revamped arch-nemesis Lex Luthor and the crusty Lane Smith as Perry White. Cain has gone on to straight-to-DVD movies and infomercials while of course the lovely Ms. Hatcher is now the star of the smash television hit "Desperate Housewives." Due on June 7th, Warner Home Video releases **Lois & Clark – The New Adventures of Superman – The Complete First Season**, a 6-Disc Set that includes all 21 episodes from the first season including the two-hour pilot, From Rivals to Romance: a series retrospective documentary featuring new interviews with Dean Cain and Teri Hatcher, Taking Flight: The Visual Effects of Lois & Clark, Pilot introduction, and a

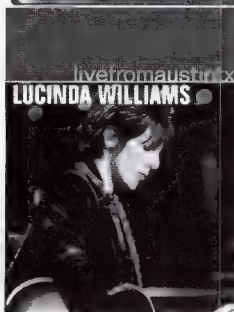
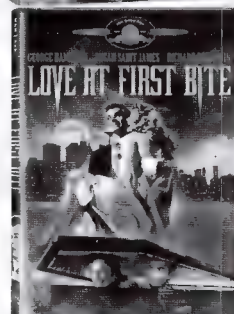
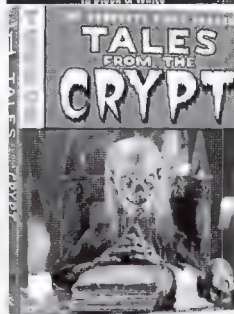
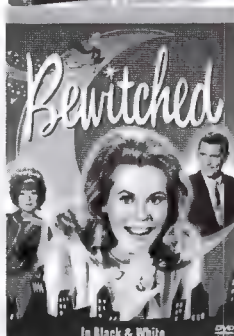
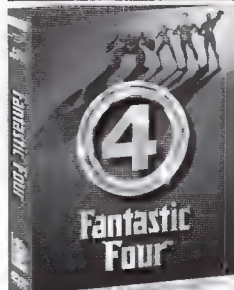
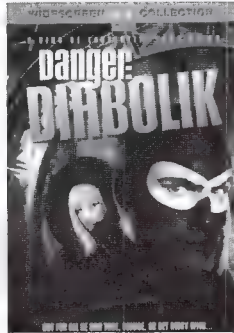


## Small Screen...Continued from page 63 •

limited-quantity commemorative bonus disc containing the never-before-released-on-DVD Smallville episode "Crusade."

Right behind Superman, Batman claims the number 2 spot for live-action screen adaptations of a comic book superhero. The latest adaptation of course is this summer's Blockbuster "Batman Begins" which brings us the most realistic version of The Dark Knight yet committed to the screen. But for fans of the Adam West TV series – dark and serious just don't get it. Batman was a smash hit when it premiered in 1966 – by taking the cheesy seriousness of the old 1940s serials and amping it up to the point of parody while at the same time lavishing a large budget on the show's costumes, sets and vehicles so that the LOOK of the series was a nearly perfect facsimile of the colorful comic book – Producer William Dozier created a pop-culture phenomenon that delighted kids and adults alike. The "guest spots" as each week's arch-villain were coveted by entertainers like Frank Gorshin, Burgess Meredith, Caesar Romero and Julie Newmar and ratings shot through the roof. But the show's success was due in no small part to Adam West's side-splittingly wooden portrayal of Batman and Burt Ward's manically enthusiastic Boy Wonder. West and Ward were definitely in on the joke and they rode the wave of Batmania until it burned itself out in 1968. **Return To The Batcave: The Misadventures of Adam and Burt** tells that story in flashbacks while at the same time serving as a reunion show and does it quite well. The premise? Our heroes – much older, wiser and wider now – are making a personal appearance with The Batmobile when it stolen from under their noses. While once again assuming the role of crime-fighters, Adam and Burt reminisce about those heady days and how the show impacted both their professional and personal lives. The flashbacks are well handled, with Jack Brewer portraying West/Batman and Jason Marsden as Ward/Robin. The producers somehow got around stepping on legal toes by tweaking the costumes slightly and using a replica of the Batmobile that is just different enough to avoid the wrath of Barris. You could have fooled me. I'm a pretty big fan of the show myself but nothing grabbed my attention enough to bother me. Along the way, Adam and Burt encounter "guest stars" Julie Newmar, Lee Meriwether and Betty White before solving the "riddle" and finally catching the Batmobile thief – Bwa ha ha ha ha!!!! – the great man himself - Frank Gorshin! The show maintains the campy attitude of the original series and this DVD will make a great addition to your Adam West Bat-collection along with the '66 "Batman" feature film and last year's "Batmania" DVD. Budget priced from Anchor Bay Entertainment, this single disc package comes in 16x9 Anamorphic Widescreen and 5.1 surround sound. Quite a bargain.

Much like Batman, Master criminal Diabolik has got it all. He wears a mask and dresses head to foot in black leather, owns a pair of sleek Jaguar XKEs, and operates from an underground headquarters with super-computers and gadgets galore – not to mention an enormous rotating circular bed. Italian director Mario Bava was a master of the "genre" film – he is probably best known in America for his atmospheric horror films Black Sunday and Black Sabbath – but in 1968 he brought the European comic strip character Diabolik to life in this wildly over-the-top, tongue-in-cheek, psychedelised melding of Batman, Bond and Barbarella. Barbarella's own John Philip Law plays the Master Criminal and his ravishing girlfriend and partner in crime is played by Sixties Euro-hottie Marisa Mell. Together, the two of them pull off daring capers, all the while staying a step or two ahead of the police, the government and rival mobsters. Ennio Morricone provides the musical score and gap-toothed British comic Terry-Thomas appears as a bumbling government official (the scene where his press conference is disrupted by Diabolik's "exhilarating gas" is a classic). This movie is a stylish hoot and it's perfect for an evening of Sixties-retro fun. **Danger: Diabolik** is available on June



14th as a budget priced release from Paramount Home Video and comes in Anamorphic Widescreen and Dolby Digital 2.0 Mono, with Commentary by Actor John Phillip Law and Historian Tim Lucas, the documentary **Danger: Diabolik: From Fumettito Film, Teaser Trailer, Theatrical Trailer, AND - a Music Video - Body Movin'** by The Beastie Boys, with Optional Commentary by Adam "MCA" Yauch !!!!

And just in time to coincide with this summer's big budget live-action "Fantastic Four" starring Michael Chiklis and Jessica Alba, Buena Vista Home Video is releasing **Fantastic Four - The Complete Animated Series** on July 5th as a 4-Disc Set. This animated series lasted for two seasons, from 1994 to 1996, for a total of 26 episodes. The show featured the voice talents of Brian Austin Green, Chuck McCann, Kathy Ireland, John Vernon, and Stan Lee among others. Reportedly, the first season was below par, both in terms of story content and animation quality. But in one of the few instances of an animated series being retooled in the middle of its run, Marvel Productions switched animation houses and the series got a new look, feel and direction. The show was rebuilt almost from the ground up, with the only similarity being the voice cast (although Brian Austin Green was replaced by Quinton Flynn as the Human Torch). The animation improved dramatically and stories were often taken directly from the comics work of Stan Lee, Jack Kirby and John Byrne. The first episode of the season, "And a Blind Man Shall Lead Them," guest-stars Daredevil. Later episodes in year 2 guest-starred Ghost Rider, The Mighty Thor, The Puppet Master and The Incredible Hulk. The season finale is another Lee/Kirby adaptation and features the Silver Surfer. Here's hoping the feature length movie will be successful enough to unearth the original animated series from the 1960s as well - and possibly even Roger Corman's bargain basement live-action straight-to-the-vault version that is reportedly so bad that it's good.

Another big-screen, big budget remake this summer is "Bewitched," starring Nicole Kidman as Samantha, Will Farrell as Darrin and a former high school classmate of mine – Amy Sedaris – as nosy neighbor Gladys Kravitz. The classic television series premiered in 1964 and of course starred the lovely Elizabeth Montgomery as the perfect housewife with that little something "extra," Dick York as her loving husband Darrin (later replaced due to ill health by actor Dick Sargent), Agnes Moorehead as Darrin's disapproving mother-in-law Endora, and David White as Darrin's often incredulous boss, Larry Tate. Samantha is a witch who fell in love with and then married the mortal Darrin Stephens who accepts her "heritage" only on the condition that she refrain from using witchcraft and settle down to be a normal American middle-class housewife. To the horror of her mother Endora, Samantha has agreed to the request. But Samantha soon discovers that giving up witchcraft was an impossible promise. Conflict between her promise and an often-more complicated reality drive this series' storylines. The show lasted for eight seasons (1964 -1972) and is a pleasant TV classic that has aged rather well, all things considered. As a kid, Elizabeth Montgomery was second only to Mary Tyler Moore's Laura Petrie as the sexiest mom on television in my opinion. Come to think of it, I STILL feel that way. The way she wiggled that nose just did something to me. Montgomery was a talented and extremely appealing actress and Nicole Kidman is a good choice to evoke her memory. To coincide with the big-screen release, Columbia Tristar Home Video is releasing **Bewitched - The Complete First Season** on June 21st in both black and white AND color (guess they colored it!) as a 4-Disc Set featuring all thirty six episodes from the 1964-1965 season as well as the 1963-filmed pilot episode. Extras include bloopers, the feature "How The Magic Was Performed," and a theatrical trailer for the "Bewitched" movie with Nicole Kidman.

And speaking of witches, **Tales from the Crypt - The First Season (1989)** is due as a 2-Disc Set from Warner Home Video on July 12th. The show premiered on HBO in



1989 as a half-hour anthology series based on the old EC Horror comics of the 1950s and is presented as a somewhat gorier version of "The Twilight Zone." However, instead of the staid Rod Serling, "Tales From The Crypt" featured the rotting corpse-like Crypt Keeper as host and humble narrator - introducing episodes such as "Dig that Cat...He's Real Gone" starring Joe Pantoliano as a homeless alcoholic who becomes a rich and famous sideshow performer called "Ulric the Undying" after a mad doctor surgically implants a cat's gland into his brain, allowing him to die and return to life nine times. In "The Man Who was Death," Bill Sadler plays Niles Talbot, a prison executioner who loses his job after the government pulls the switch on the death penalty. Being a true professional however, Talbot has no intention of abandoning his chosen occupation, and drifts to the other side of the law by killing criminals who were acquitted by the courts. Another great episode is "Collection Completed." The great character actor M. Emmet Walsh plays a grumpy tool salesman who finally retires after 47 years on the job. His irritating wife Audra Lindley has a fondness for pets - lots of pets. In fact, she keeps a veritable zoo of cats, dogs and birds in the house. Obviously, such an attachment to animals is enough to drive Jonas up the wall and he soon takes up taxidermy as a "retirement" hobby - and those squawking animals aren't the only living creatures that end up getting stuffed by the time the episode concludes. There were only six episodes in the first season but the set is modestly priced and includes a number of extras including two featurettes: "Tales From Comic Books To Television" and "The First Season's History," plus a new introduction by John Kassir as "The Crypt Keeper".

George Hamilton plays an out-of-place Dracula (with a real nice tan) who finds himself in disco - era Manhattan in the 1979 comedy "Love at First Bite." Arte Johnson does his best Dwight Frye impersonation as Renfield and Susan Saint James plays a party-girl fashion model who becomes Dracula's object of desire and who wakes up one morning with "a dynamite hickey." Richard Benjamin is her psychiatrist lover (and a descendant of Van Helsing), Dick Shawn plays a cop and Sherman Hemsley runs a Harlem funeral home. The movie relies heavily on sight gags and one-liners for its "humor," but falls flat more often than not. George Hamilton's best lines are probably; "Children of the Night, SHUT UP!!!" and "A quickie? I only indulge in a longie." If that's not funny enough for you, how about Dracula drinking the blood of a wino and then becoming drunk himself? You get the idea. "Young Frankenstein" this ain't. The original theatrical release included a big

Disco dance number set to Alicia Bridges' "I Love The Nightlife" but the song was replaced on the VHS release due to legalities. No word on whether it's been restored for the DVD. A sequel - "Love at Second Bite" was planned but never saw the light of day. Not recommended - unless you just really need to pad your George Hamilton movie collection. **Love at First Bite** is due from MGM Home Video in Letterbox Widescreen on July 12th. No extras are listed.

One of the advantages of being a contributor to The Small Screen is that I occasionally get to review or preview a DVD that is a personal favorite of mine and of which some *Modeler's Resource* readers might not be aware. My missionary zeal kicks in and I want to expose a film or artist that is slightly outside of the mainstream - and this is just such a case. I'm a big fan of singer/songwriter Lucinda Williams - an amazingly talented artist who has been compared by her peers to everyone from Hank Williams to Keith Richards and had her songs covered by the likes of Emmylou Harris and Tom Petty. Her artistry is rooted in magnificently crafted songs about love, loss and lust - tinged with twang, slide and the gritty soul of her ragged vocals. She was named "America's Best Songwriter" by Time Magazine in 2000 and won her third Grammy - for Best Female Rock Performance in 2004. She's about 5 feet tall and a hundred pounds dripping wet - and she's sexy as hell. Lucinda Williams: Live From Austin Texas was taped for the PBS series "Austin City Limits" on December 8, 1998 - shortly after the release of her Grammy winning album "Car Wheels on a Gravel Road," and is now available in its full unexpurgated length on DVD from New West Records. The show has been re-mixed and re-mastered in Stereo and 5.1 surround sound to provide the highest quality reproduction of the concert experience. The performance features 18 songs from Lucinda and her ace band including the joyous and celebratory "Car Wheels on a Gravel Road," the somber and regretful "Pineola," the sensual and erotic "Right in Time" and the sinuously rocking and comically desperate "Can't Let Go."

In my opinion, Lucinda Williams is a national treasure. If you're familiar with her work, then you need this DVD. If you're not - then you STILL need this DVD - she's that good - and you might just fall in love with her besides.



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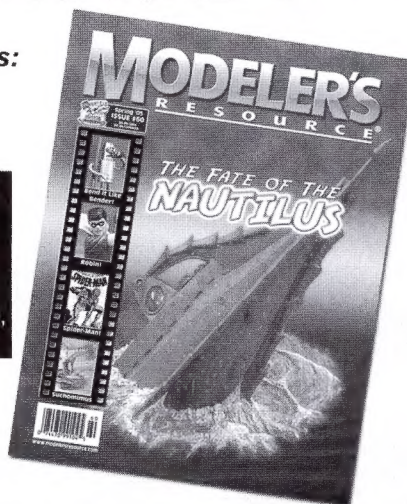
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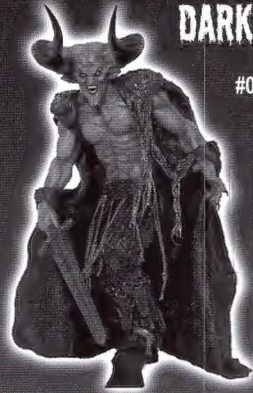
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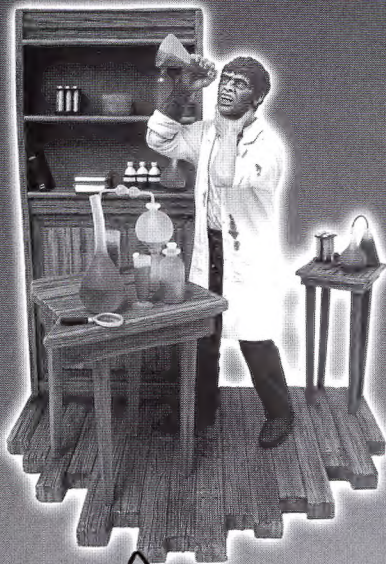
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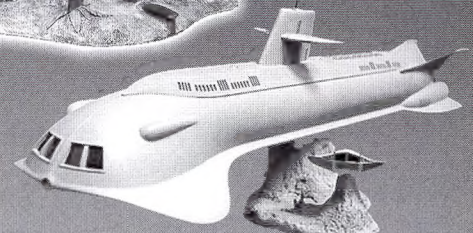
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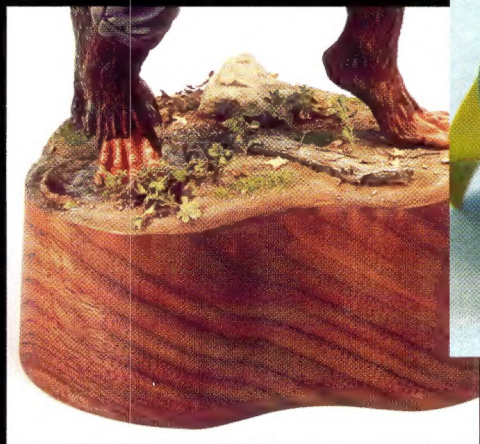


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